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DEMETRIUS ON STYLE

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[Demetrius]

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DEMETRIUS ON STYLE

THE GREEK TEXT OF
DEMETRIUS *DE ELOCUTIONE*
EDITED AFTER THE PARIS MANUSCRIPT

WITH

INTRODUCTION, TRANSLATION, FACSIMILES, ETC.

BY

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THE THREE LITERARY LETTERS'.

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λέξεως δὲ ἀρετὴ σαφῆ καὶ μὴ ταπεινὴν εἶναι.

ARISTOT. *Poet.* xxii. 1.

IVVENTVTI

LVCIDE SCRIBENDI AC VENVSTE

STVDIOSAE

HANC EDITIONEM

ἐπτόηται γὰρ ἅπασα νέου ψυχὴ περὶ
τὸν τῆς ἑρμηνείας ὡραϊσμόν.

DIONYS. HAL. *de Comp. Verb.* c. 1.

διὸ δεῖ λανθάνειν ποιοῦντας, καὶ μὴ δοκεῖν λέγειν πεπλασμένως ἀλλὰ πεφυκότως. τοῦτο γὰρ πιθανόν, ἐκεῖνο δὲ τοὐναντίον· ὡς γὰρ πρὸς ἐπιβουλεύοντα διαβάλλονται, καθάπερ πρὸς τοὺς οἴνους τοὺς μεμιγμένους.

ARISTOT. *Rhet.* iii. 2, 4.

And if I have done well, and as is fitting the story, it is that which I desired: but if slenderly and meanly, it is that which I could attain unto. For as it is hurtful to drink wine or water alone; and as wine mingled with water is pleasant and delighteth the taste: even so speech finely framed delighteth the ears of them that read the story. And here shall be an end.

2 Maccabees xv. 38, 39.

Cur igitur ius ciuile docere semper pulchrum fuit hominumque clarissimorum discipulis floruerunt domus: ad dicendum si quis acuat aut adiuvet in eo iuventutem, vituperetur?

CIC. *Orator* 41, 142.

And now lastly will be the time to read with them those organic arts which enable men to discourse and write perspicuously, elegantly, and according to the fitted style of lofty, mean, or lowly. Logic, therefore, so much as is useful, is to be referred to this due place with all her well-couched heads and topics, until it be time to open her contracted palm into a graceful and ornate rhetoric, taught out of the rule of Plato, Aristotle, Phalereus, Cicero, Hermogenes, Longinus.

MILTON, *Tractate of Education.*

Possum etiam hoc vere de illo libro [sc. περὶ ἑρμηνείας] *praedicare, me neminem eorum invenisse, cum quibus ipsum diligenter legi* (*legi autem cum multis, et iis quidem magno ingenio ac iudicio praeditis hominibus*) *qui non ipsum statim amaverint ac magnopere admirati sint.*

PIETRO VETTORI.

Un livre qui mériterait de devenir classique.

ÉMILE EGGER.

Die goldene Schrift des Demetrios περὶ ἑρμηνείας.

ULRICH VON WILAMOWITZ-MOELLENDORFF.

PREFACE.

In the first of the two verses which end his 'story' the author of the Second Book of Maccabees has sometimes been thought to be imitating the conclusion of Aeschines' Speech against Ctesiphon; in the second it is possible, but hardly probable, that he has in mind the passage of Aristotle's Rhetoric which is printed, together with his own words, at the head of the mottos given on the opposite page. Aristotle seems to refer, in the illustration he incidentally employs, not to the mixture of the wine of style with the water of natural expression, but rather to the heady drink made by mingling one wine with another. His main point is that good writing should so skilfully combine art with nature that the combination shall escape detection. Still more happily does Shakespeare, drawing his metaphor from the process of growth rather than of fusion, proclaim the essential unity of art and nature:—

> *Yet nature is made better by no mean*
> *But nature makes that mean: so, over that art*
> *Which you say adds to nature, is an art*
> *That nature makes. You see, sweet maid, we marry*
> *A gentler scion to the wildest stock,*
> *And make conceive a bark of baser kind*
> *By bud of nobler race: this is an art*
> *Which does mend nature, change it rather, but*
> *The art itself is nature.*
>
> Winter's Tale, iv. 4.

In offering an old treatise on style to modern British youths, one can quote no more striking reminder of the fact, which young writers are peculiarly apt to forget, that art is something other than an ostentatious eccentricity.

While the two first mottos are thus intended to suggest (when supplemented by Shakespeare's lines) the broad truth that art is the handmaid and not the rival of nature, the remainder have a more restricted bearing. Cicero asks his practical fellow-countrymen why training in the art of expression should not find its due place in the education of the young; and Milton sketches a course of instruction in rhetoric which includes the present treatise on style under the name of 'Phalereus' (or Demetrius of Phalerum), to whom it was traditionally attributed. Milton's high estimate of this work was anticipated during the Renaissance by its distinguished Florentine editor Pietro Vettori; and in modern times it has been endorsed by French and German scholars. So that there seems good cause for presenting the treatise, now for the first time, in an English dress, and for commending it to the attention of those young learners to whom the appeal of the classical teacher must be made anew from generation to generation.

The Treatise on Style *is, in truth, not only a document which students of Greek literature and rhetoric will find valuable, but also a book of modern interest and significance. From the former point of view it is important to observe that, though itself probably composed at a date as late as, or even later than, the birth of Christ, it preserves the best teaching of an earlier time,—the teaching of Aristotle's* Rhetoric *and Theophrastus' lost work on* Style. *And in a multitude of details it throws light upon the subtle laws of Greek rhythm and the finer shades of Greek expression. It is, in short, a great aid to the study and appreciation of Greek literature on the more formal side.*

But I venture to hope that the treatise will also be acknowledged to have a distinct relation to the theory and practice of

modern English composition. Finding its standards in the best Greek writers, it advocates qualities such as purity of taste and propriety of expression which are none too common in any age or country. Most of its detailed observations apply to the modern no less than to the ancient languages; and where there is divergence, the very divergence is instructive. It is in order to suggest its permanent interest that illustrations from modern writers have been freely given in the course of the commentary. The Glossary also has been made full enough to indicate at once the richness of the De Elocutione *as a repository of rhetorical terms and the comparative poverty of English in this respect. Possibly more work might with advantage be done both by English and by classical scholars in ascertaining first of all the actual resources, as regards rhetorical vocabulary, of the languages with which they are more immediately concerned. Some interesting English terms may, for instance, be gleaned from the lively and racy Elizabethan critics, one of whom—Puttenham—has been occasionally cited in this edition, while others will probably soon be accessible in Mr Gregory Smith's* Elizabethan Critical Essays. *And it must be admitted that in the field of ancient literary criticism itself a new* Lexicon of Greek and Latin Rhetorical Terms *is a great desideratum,—together with other undertakings such as a* Study of Greek Parody, *and English editions of Quintilian's* Institutio Oratoria (*on the model of Dr Peterson's edition of Book X*), *of the Auctor* ad Herennium, *of Dionysius of Halicarnassus* de Compositione Verborum *and* de Oratoribus Antiquis, *and of the* Rhetorica ad Alexandrum *attributed to Anaximenes. As a general Index Graecitatis has not been appended to the present edition, it may be well to take this opportunity of saying that I have prepared one for my own use and guidance, but have not printed it in view of the length of the Glossary and the number of references made to late or otherwise exceptional words in the course of the Notes.*

The Bibliography is shorter than in the companion editions

of Longinus and Dionysius, but only because less work has been done, at home and abroad, in connexion with the De Elocutione. *It is, I think, practically complete; no effort has been spared to make it absolutely so. In reviewing* The Three Literary Letters of Dionysius, *M. Max. Egger (whose own recent study* Denys d'Halicarnasse *appeared too late for me to profit by it when writing the introduction to the present edition) courteously pointed out that the Bibliography of the Scripta Rhetorica fails to include a paper by M. Mille, entitled* Le jugement de Denys d'Halicarnasse sur Thucydide, *which was published in the "Annales de la Faculté des Lettres de Bordeaux" during the year* 1889. *I beg to thank M. Egger for supplying the omission, and can only plead in extenuation the fact of fitful access to large libraries. I shall feel sincerely obliged to any other scholars who will do the same service as M. Egger to one who recognises to the full the duty imposed upon a modern editor, in a long-worked field like that of the classics, not only of advancing the study of his subject to the best of his power, but also (and as a necessary preliminary) of acquainting himself with what others have written in reference to it.*

Among the scholars whose names are included in the present Bibliography I feel conscious of special obligations to Vettori (Victorius), Spengel, Schenkl, Hammer, Durassier and Dahl, as well as to more general treatises such as Norden's Antike Kunstprosa *and Navarre's* Essai sur la Rhétorique grecque avant Aristote. *Radermacher's edition was only published at the end of last year when mine was virtually finished, and so I have been able to use it but little. My own standpoint, however, is in many ways so different from that of Dr Radermacher that it seems unlikely that either edition would, in any event, have been much influenced by the other. It is, nevertheless, a point of some interest that the need of a new edition should have been felt, simultaneously and independently, both in Germany and in England.*

I have again to thank my friends for much kind help

rendered in connexion with the production of this book. Mr A. S. Way has enriched the volume with renderings of the verse passages quoted in the course of the treatise, and he has also suggested many improvements in the prose translation, and contributed the greater number of the English illustrations given in the Notes and Glossary. Mr G. B. Mathews and Mr W. H. D. Rouse have done me the favour of reading and criticizing the proofs, while I am deeply sensible of the care and skill shown by the Readers of the Cambridge University Press.

W. Rhys Roberts.

The Bank House,
South Norwood.
July 22, 1902.

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INTRODUCTION.

A. The Study of Prose Style among the Greeks.

Any detailed history of the Greek theory of prose style manifestly lies outside the scope of an edition like the present. Nothing more can be attempted here than the selection of some representative names and the presentation of a few illustrative extracts. Some sketch of the kind, however brief it may be, seems a convenient introduction to the *De Elocutione*, which is itself a treatise on the subject of Prose Style.

I. Early Rhetoricians and Sophists.

(1) **Empedocles.** Rhetoric, of which the theory of prose style is a branch, originated in the Greek towns of Sicily. According to a statement attributed to Aristotle, the inventor of rhetoric was Empedocles of Agrigentum (470 B.C.)[1]. If this be true, yet another achievement must be associated with the name of this poet, philosopher, and statesman. But Aristotle, as elsewhere reported (Sext. Empir. vii. 6; Quintil. iii. 1, 8), seems to imply no more than that Empedocles paved the way for a more systematic follower, perhaps for Gorgias, some of whose favourite figures of speech are illustrated by anticipation in surviving verses of Empedocles.

(2) **Corax and Tisias.** The first writer to frame a τέχνη, or Art of Rhetoric, was Corax of Syracuse. Corax flourished about 460 B.C., and his aim, as a teacher of rhetoric, was to aid

[1] Diog. Laert. viii. 57, 'Αριστοτέλης δ' ἐν τῷ Σοφιστῇ φησιν, πρῶτον Ἐμπεδοκλέα ῥητορικὴν εὑρεῖν, Ζήνωνα δὲ διαλεκτικήν.

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litigants in asserting their rights of property during the resettlement which followed the downfall of the tyrants and the establishment of democratic government in Sicily. It seems probable that Corax, in his manual, did not treat of the subject of style, but confined himself to the topic of probability (*τὸ εἰκός*) and to the consideration of the best method of arranging the contents of a speech[1]. His pupil Tisias developed the topic of probability in a treatise of his own, and is said to have accompanied Gorgias to Athens in the year 427 B.C.[2]

(3) **Gorgias.** It is with the arrival in Athens of Gorgias of Leontini, who is said to have been a pupil of Tisias, that the Sicilian movement begins to make itself felt in the wider field of Attic literature. Gorgias, whose long life covered nearly the whole of the fifth century B.C., was a man of commanding power and may justly be regarded as the founder of artistic prose style[3]. His position at Athens, and his literary tendencies, may best be inferred from a passage of the Sicilian Diodorus, in connexion with one of Aristotle. Diodorus says: "When Gorgias came to Athens [the reference is to the Leontine embassy of 427 B.C.] and appeared before the popular assembly, he addressed the Athenians with regard to the alliance, and his distinguished style appealed irresistibly to their ready wits and love of speech. He was the first to employ the more unusual, and more artificial, figures of speech, such as antithesis, symmetry of clause, parallelism of structure, similarity of termination, and the like. At that time such devices were warmly welcomed owing to the novelty of their craftmanship, whereas now they seem affected and ridiculous to ears sated by their repeated use[4]."

[1] Spengel, *Art. Script.*, pp. 23—26.

[2] Pausan. vi. 17, 8.—The chief passages in which ancient authors refer to the Sicilian Rhetoric are brought together in G. F. Hill's *Sources for Greek History between the Persian and Peloponnesian Wars*, pp. 350, 354—356.

[3] Gorgias' life is variously assigned to the years 496—388 B.C. and the years 483—375 B.C. Its long duration is not questioned.

[4] Diod. Sic. *Bibl. Hist.* xii. 53, *οὗτος οὖν καταντήσας εἰς τὰς Ἀθήνας καὶ παραχθεὶς εἰς τὸν δῆμον, διελέχθη τοῖς Ἀθηναίοις περὶ τῆς συμμαχίας, καὶ τῷ ξενίζοντι τῆς λέξεως ἐξέπληξε τοὺς Ἀθηναίους, ὄντας εὐφυεῖς καὶ φιλολόγους. πρῶτος γὰρ ἐχρήσατο τοῖς τῆς λέξεως σχηματισμοῖς περιττοτέροις καὶ τῇ φιλοτεχνίᾳ διαφέρουσιν*

The passage of Aristotle occurs in the *Rhetoric* (iii. 1, 9): "And as poets were thought to owe to their style the fame which they gained notwithstanding the ineptitude of their utterances, prose style in consequence took a poetical turn, as in the case of Gorgias. And even in our own day uneducated people commonly regard poetical prose as the finest. This however is not true; one form of language belongs to poetry, another to prose[1]."

While thus criticising him from the standpoint of their own day, Aristotle and Diodorus have done less than true historic justice to Gorgias. As Strabo (i. 2, 6) recognises, artistic prose begins by imitating poetry; and the task which Gorgias attempted was to keep in prose some of the colour, warmth and rhythmical movement, to which poetry (as represented by Homer or even by Empedocles) owed so much of its charm. To make the attempt at all was a great merit; that it should be carried to excess was perhaps inevitable. It was a real service thus to have driven home

ἀντιθέτοις καὶ ἰσοκώλοις καὶ παρίσοις καὶ ὁμοιοτελεύτοις καί τισιν ἑτέροις τοιούτοις, ἃ τότε μὲν διὰ τὸ ξένον τῆς κατασκευῆς ἀποδοχῆς ἠξιοῦτο, νῦν δὲ περιεργίαν ἔχειν δοκεῖ καὶ φαίνεται καταγέλαστον πλεονάκις καὶ κατακόρως τιθέμενον. Timaeus seems here to be Diodorus' authority: cp. Dionys. Halic. *de Lysia*, c. 3 (a passage which may be quoted at some length because of its importance from this and other points of view), *τοῖς δὲ προτέροις οὐχ αὕτη ἡ δόξα ἦν, ἀλλὰ βουλόμενοι κόσμον τινὰ προσεῖναι τοῖς λόγοις ἐξήλλαττον τὸν ἰδιώτην καὶ κατέφευγον εἰς τὴν ποιητικὴν φράσιν, μεταφοραῖς τε πολλαῖς χρώμενοι καὶ ὑπερβολαῖς καὶ ταῖς ἄλλαις τροπικαῖς ἰδέαις, ὀνομάτων τε γλωττηματικῶν καὶ ξένων χρήσει καὶ τῶν οὐκ εἰωθότων σχηματισμῶν τῇ διαλλαγῇ καὶ τῇ ἄλλῃ καινολογίᾳ καταπληττόμενοι τὸν ἰδιώτην. δηλοῖ δὲ τοῦτο Γοργίας τε ὁ Λεοντῖνος, ἐν πολλοῖς πάνυ φορτικήν τε καὶ ὑπέρογκον ποιῶν τὴν κατασκευὴν καὶ 'οὐ πόρρω διθυράμβων τινῶν' ἔνια φθεγγόμενος, καὶ τῶν ἐκείνου συνουσιαστῶν οἱ περὶ Λικύμνιόν τε καὶ Πῶλον. ἤψατο δὲ καὶ τῶν Ἀθήνησι ῥητόρων ἡ ποιητική τε καὶ τροπικὴ φράσις, ὡς μὲν Τίμαιός φησι, Γοργίου ἄρξαντος ἡνίκ' Ἀθήναζε πρεσβεύων κατεπλήξατο τοὺς ἀκούοντας τῇ δημηγορίᾳ, ὡς δὲ τἀληθὲς ἔχει, τὸ καὶ παλαιότερον αἰεί τι θαυμαζομένη. Θουκυδίδης γοῦν ὁ δαιμονιώτατος τῶν συγγραφέων ἔν τε τῷ ἐπιταφίῳ καὶ ἐν ταῖς δημηγορίαις ποιητικῇ κατασκευῇ χρησάμενος ἐν πολλοῖς ἐξήλλαξε τὴν ἑρμηνείαν εἰς ὄγκον ἅμα καὶ κόσμον ὀνομάτων ἀηθέστερον.*

[1] Aristot. *Rhet.* iii. 1, 9, *ἐπεὶ δ' οἱ ποιηταὶ λέγοντες εὐήθη διὰ τὴν λέξιν ἐδόκουν πορίσασθαι τήνδε τὴν δόξαν, διὰ τοῦτο ποιητικὴ πρώτη ἐγένετο λέξις, οἷον ἡ Γοργίου, καὶ νῦν ἔτι οἱ πολλοὶ τῶν ἀπαιδεύτων τοὺς τοιούτους οἴονται διαλέγεσθαι κάλλιστα. τοῦτο δ' οὐκ ἔστιν, ἀλλ' ἑτέρα λόγου καὶ ποιήσεως λέξις ἐστίν.* Cp. Dionys. Halic. *de Imitat.* ii. 8, *Γοργίας μὲν τὴν ποιητικὴν ἑρμηνείαν μετήνεγκεν εἰς λόγους πολιτικούς, οὐκ ἀξιῶν ὅμοιον τὸν ῥήτορα τοῖς ἰδιώταις εἶναι.*

the truth, which Greece never wholly forgot, that form and style are of the first importance in prose as well as in verse.

Gorgias is so important a figure in the development of Greek prose style that it will be well to quote in full the most considerable of his surviving fragments[1]. This passage, which is a part—probably the peroration—of his *Funeral Speech*, affords clear traces of those peculiarities which are said to have marked Gorgias' style in general. Its rhythmical character is obvious, and so are those figures which were supposed to be specially Gorgian. There is antithesis everywhere. Parisosis is seen in such balanced clauses as

> *σεμνοὶ μὲν πρὸς τοὺς θεοὺς τῷ δικαίῳ,*
> *ὅσιοι δὲ πρὸς τοὺς τοκέας τῇ θεραπείᾳ,*
> *δίκαιοι μὲν πρὸς τοὺς ἀστοὺς τῷ ἴσῳ,*
> *εὐσεβεῖς δὲ πρὸς τοὺς φίλους τῇ πίστει.*

Homoeoteleuton appears in *συμφέρον...πρέπον, ἀγάλματα... ἀναθήματα*. There are instances, also, of compound words (*διπλᾶ ὀνόματα*), e.g. *ἔμφυτος, ἐνόπλιος, εὐόργητος, φιλόκαλος*: of far-fetched or poetical words (*γλῶτται*), e.g. *νέμεσις, δισσός, τοκεύς*: of metaphors, e.g. *Ἄρης* employed to denote 'courage,' and *πόθος* personified as Regret: and of the free use of adjectives, e.g. *τὸ πρᾷον...τοῦ αὐθάδους, ἐμφύτου Ἄρεος...*

[1] Gorgias, *Epitaph. Fragm.*: *τί γὰρ ἀπῆν τοῖς ἀνδράσι τούτοις ὧν δεῖ ἀνδράσι προσεῖναι; τί δὲ καὶ προσῆν ὧν οὐ δεῖ προσεῖναι; εἰπεῖν δυναίμην ἃ βούλομαι, βουλοίμην δ' ἃ δεῖ, λαθὼν μὲν τὴν θείαν νέμεσιν, φυγὼν δὲ τὸν ἀνθρώπινον φθόνον· οὗτοι γὰρ ἐκέκτηντο ἔνθεον μὲν τὴν ἀρετήν, ἀνθρώπινον δὲ τὸ θνητόν. πολλὰ μὲν δὴ τὸ πρᾷον ἐπιεικὲς τοῦ αὐθάδους δικαίου προκρίνοντες, πολλὰ δὲ νόμου ἀκριβείας λόγων ὀρθότητα, τοῦτον νομίζοντες θειότατον καὶ κοινότατον νόμον, τὸ δέον ἐν τῷ δέοντι καὶ λέγειν καὶ σιγᾶν καὶ ποιεῖν <καὶ ἐᾶν>, καὶ δισσὰ ἀσκήσαντες μάλιστα ὧν δεῖ, γνώμην καὶ ῥώμην, τὴν μὲν βουλεύοντες, τῆς δ' ἀποτελοῦντες, θεράποντες τῶν μὲν ἀδίκως δυστυχούντων, κολασταὶ δὲ τῶν ἀδίκως εὐτυχούντων, αὐθάδεις πρὸς τὸ συμφέρον, εὐόργητοι πρὸς τὸ πρέπον, τῷ φρονίμῳ τῆς γνώμης παύοντες τὸ ἄφρον <τῆς ῥώμης>, ὑβρισταὶ εἰς τοὺς ὑβριστάς, κόσμιοι εἰς τοὺς κοσμίους, ἄφοβοι εἰς τοὺς ἀφόβους, δεινοὶ ἐν τοῖς δεινοῖς. μαρτύρια δὲ τούτων τρόπαια ἐστήσαντο τῶν πολεμίων, Διὸς μὲν ἀγάλματα, αὑτῶν δὲ ἀναθήματα, οὐκ ἄπειροι οὔτε ἐμφύτου Ἄρεος οὔτε νομίμων ἐρώτων οὔτε ἐνοπλίου ἔριδος οὔτε φιλοκάλου εἰρήνης, σεμνοὶ μὲν πρὸς τοὺς θεοὺς τῷ δικαίῳ, ὅσιοι δὲ πρὸς τοὺς τοκέας τῇ θεραπείᾳ, δίκαιοι μὲν πρὸς τοὺς ἀστοὺς τῷ ἴσῳ, εὐσεβεῖς δὲ πρὸς τοὺς φίλους τῇ πίστει. τοιγαροῦν αὐτῶν ἀποθανόντων ὁ πόθος οὐ συναπέθανεν, ἀλλ' ἀθάνατος οὐκ ἐν ἀθανάτοις σώμασι ζῇ οὐ ζώντων.*

νομίμων ἐρώτων, κτλ.[1] Such a style is elaborate to weariness; but in estimating its possibilities, we must remember its influence not only on fashionable poets like Agathon, but on great prose-writers beginning with Thucydides himself[2]. It diffused the habit of scrupulous attention to form in prose-writing over a much wider circle of authors than that (large as it was) of the rhetorician's own immediate pupils such as Polus, Proxenus, Licymnius, Alcidamas, Isocrates.

(4) **Sophists.** From its eastern, no less than from its western, colonies Greece received aid and stimulus in the formation of an artistic prose style. If from the Sicilian Gorgias she learnt the lesson of εὐέπεια, or 'beauty of language,' she was instructed in the secrets of ὀρθοέπεια, or 'correctness of language,' by sophists like Protagoras of Abdera, Prodicus of Ceos, and Thrasymachus of Chalcedon. Protagoras may be said to have founded the science of grammar; Prodicus busied himself with etymological questions and with the distinction of synonyms; Hippias of Elis lectured on points of prosody as well as of grammar; Theodorus of Byzantium introduced new terms for the subdivisions of a speech. The most important of all the sophists, from the standpoint of style, was Thrasymachus, who was born about 457 and flourished from 430 to 400 B.C. The work done by Thrasymachus was so important that his name may well be coupled with that of Gorgias as a founder of artistic prose. It was his great merit to have recognised the

[1] According to Aristotle (*Rhet.* iii. 3), Gorgias did not shrink from such compounds as πτωχόμοισος and κατευορκήσαντας, nor from such metaphors as χλωρὰ καὶ ἔναιμα τὰ πράγματα and σὺ δὲ ταῦτα αἰσχρῶς μὲν ἔσπειρας κακῶς δὲ ἐθέρισας. Cp. π. ὕψ. iii. 2, ταύτῃ καὶ τὰ τοῦ Λεοντίνου Γοργίου γελᾶται γράφοντος 'Ξέρξης ὁ τῶν Περσῶν Ζεύς,' καὶ 'Γύπες ἔμψυχοι τάφοι.' See further Blass, *Att. Bereds.*[2] i. 63 ff., Navarre, *Essai sur la Rhétorique grecque avant Aristote*, pp. 86 ff.

[2] For Agathon reference may be made to an article on 'Aristophanes and Agathon' in the *Journal of Hellenic Studies*, xx. pp. 44—58, esp. p. 48: τὸ μὲν πάρεργον ἔργον ὡς ποιούμεθα, | τὸ δ' ἔργον ὡς πάρεργον ἐκπονούμεθα. The fullest characterisation of the style of Thucydides will be found in Blass, *Att. Bereds.*[2] i. pp. 203—244. Cp. also Norden, *Antike Kunstprosa*, i. pp. 96—101, Jebb in *Hellenica*, pp. 306 ff., Croiset, *Thucydide*, pp. 102 ff., and *Histoire de la littérature grecque*, iv. pp. 155 ff. Dionys. Halic. *de Lys.* c. 3 (quoted on p. 3 supra) and *de Thucyd.* c. 52 should at the same time be consulted.

period as an essential of good rhythmical prose. Of his style the following is a specimen:

ἐβουλόμην ὦ Ἀθηναῖοι μετασχεῖν ἐκείνου τοῦ χρόνου τοῦ παλαιοῦ καὶ τῶν πραγμάτων | ἡνίκα σιωπᾶν ἀπέχρη τοῖς νεωτέροις | τῶν τε πραγμάτων οὐκ ἀναγκαζόντων ἀγορεύειν | καὶ τῶν πρεσβυτέρων ὀρθῶς τὴν πόλιν ἐπιτροπευόντων || ἐπειδὴ δ' εἰς τοιοῦτον ἡμᾶς ἀνέθετο χρόνον ὁ δαίμων | ὥστε (τὰς μὲν εὐπραξίας) τῆς πόλεως ἀκούειν, | τὰς δὲ συμφορὰς (ὁρᾶν) αὐτοὺς | καὶ τούτων τὰ μέγιστα μὴ θεῶν ἔργα εἶναι μηδὲ τῆς τύχης | ἀλλὰ τῶν ἐπιμεληθέντων | ἀνάγκη δὴ λέγειν | ἥ γὰρ ἀναίσθητος ἢ καρτερώτατός ἐστιν | ὅστις ἐξαμαρτάνειν ἑαυτὸν ἔτι παρέξει τοῖς βουλομένοις | καὶ τῆς ἑτέρων ἐπιβουλῆς τε καὶ κακίας | αὐτὸς ὑποσχήσει τὰς αἰτίας[1].

It was the belief of Theophrastus, as Dionysius tells us, that Thrasymachus was the originator of that periodic structure which "presents the thought in a compact and rounded form[2]." Dionysius also states that Thrasymachus devised a middle style, standing midway between the extremes of elaboration and plainness, and anticipating (in some sense) the styles of Isocrates and Plato[3].

II. Attic Orators.

(1) **Antiphon.** Antiphon, who heads the list of the Ten Attic Orators, was born about 480 B.C., and was put to death in the year 411, after delivering the masterly defence so highly extolled by Thucydides[4]. His dignified and austere

[1] Divided here as by Blass, *Att. Bereds.*[2] i. 254. The fragment, interesting as it is, does not altogether accord with the statements of Aristot. *Rhet.* iii. 8 and Cic. *Or.* 39 ff., 174 ff. But the fragment itself, and the remark with which it is introduced, should be examined in Dionys. Hal. *de adm. vi dic. in Demosth.* c. 3 (Usener-Radermacher's text); and reference should be made to Norden, *Kunstprosa*, i. pp. 42, 43.

[2] Dionys. Hal. *de Lys.* c. 3: ἡ συστρέφουσα τὰ νοήματα καὶ στρογγύλως ἐκφέρουσα λέξις.

[3] Dionys. Hal. *de adm. vi dic. in Demosth.* c. 3.

[4] Thucyd. viii. 68: ἦν δὲ ὁ μὲν τὴν γνώμην ταύτην εἰπὼν Πείσανδρος, καὶ τἆλλα ἐκ τοῦ προφανοῦς προθυμότατα ξυγκαταλύσας τὸν δῆμον· ὁ μέντοι ἅπαν τὸ πρᾶγμα ξυνθεὶς ὅτῳ τρόπῳ κατέστη ἐς τοῦτο καὶ ἐκ πλείστου ἐπιμεληθεὶς Ἀντιφῶν ἦν, ἀνὴρ Ἀθηναίων τῶν καθ' ἑαυτὸν ἀρετῇ τε οὐδενὸς ὕστερος καὶ κράτιστος ἐνθυμηθῆναι γενόμενος καὶ ἃ γνοίη εἰπεῖν, καὶ ἐς μὲν δῆμον οὐ παριὼν οὐδ' ἐς ἄλλον ἀγῶνα ἑκούσιος οὐδένα, ἀλλ' ὑπόπτως τῷ πλήθει διὰ δόξαν δεινότητος διακείμενος, τοὺς μέντοι

style, in which Thucydides and he closely resemble each other, may be illustrated by the following short example: *ἐβουλόμην μὲν ὦ ἄνδρες τὴν δύναμιν τοῦ λέγειν καὶ τὴν ἐμπειρίαν τῶν πραγμάτων | ἐξ ἴσου μοι καθεστάναι τῇ τε συμφορᾷ καὶ τοῖς κακοῖς τοῖς γεγενημένοις | νῦν δὲ τοῦ μὲν πεπείραμαι πέρα τοῦ προσήκοντος | τοῦ δ' ἐνδεής εἰμι μᾶλλον τοῦ συμφέροντος || οὗ μὲν γάρ με ἔδει κακοπαθεῖν τῷ σώματι μετὰ τῆς αἰτίας τῆς οὐ προσηκούσης | ἐνταυθοῖ οὐδέν με ὠφέλησεν ἡ ἐμπειρία | οὗ δέ με δεῖ σωθῆναι μετὰ τῆς ἀληθείας εἰπόντα τὰ γενόμενα | ἐν τούτῳ με βλάπτει ἡ τοῦ λέγειν ἀδυναμία*[1]. Antiphon is the first extant Greek writer who unites the theory with the practice of rhetoric. A special interest in the history of Greek style attaches to his *Tetralogies*, because they are so closely influenced by the sophistic movement.

(2) **Lysias.** Lysias, the son of the Syracusan Cephalus, was born at Athens, where he settled in 412 B.C. after spending some of his early years in Thurii. At Athens he won a great reputation as a writer of speeches to be delivered by clients in the law-courts. He was regarded, by later critics, as the most distinguished representative of that plain style of

ἀγωνιζομένους καὶ ἐν δικαστηρίῳ καὶ ἐν δήμῳ πλεῖστα εἰς ἀνήρ, ὅστις ξυμβουλεύσαιτό τι, δυνάμενος ὠφελεῖν. καὶ αὐτός τε, ἐπειδὴ [μετέστη ἡ δημοκρατία καὶ ἐς ἀγῶνας κατέστη] τὰ τῶν τετρακοσίων ἐν ὑστέρῳ μεταπεσόντα ὑπὸ τοῦ δήμου ἐκακοῦτο, ἄριστα φαίνεται τῶν μέχρι ἐμοῦ ὑπὲρ αὐτῶν τούτων, αἰτιαθεὶς ὡς ξυγκατέστησε, θανάτου δίκην ἀπολογησάμενος. This passage has been transcribed because (though not part of a Thucydidean Speech) it may suggest to the student a comparison between the styles of Antiphon and Thucydides: cp. the references given on p. 5, n. 2 supra. The design of the present introduction is rather to bring into relief the less familiar names, e.g. that of Gorgias. The direct influence of Gorgias, and of the early rhetoricians and sophists generally, may possibly have been exaggerated by the Graeco-Roman critics whose thoughts were turned almost entirely to oratorical prose. Yet all the best Greek prose was intended to please the ear, and Gorgias in particular popularised a fine instrument of expression. Let the antithetic phrase once be loaded with thought as in Thucydides, and we see how valuable an instrument the *λέξις ἀντικειμένη* may be made. "In general there can be little doubt that the excesses of the early rhetoricians, like those of the euphuistic writers of the time of Elizabeth, tended both to refine and invigorate the language of prose, and to render it a more adequate vehicle of thought than it had hitherto been" (Thompson, *Gorgias of Plato*, p. 177).

[1] Antiphon, *de Caed. Herod.*, init. The style of Antiphon is fully treated in Jebb, *Att. Or.* i. 18 ff. and in Blass, *Att. Bereds.*[2] i. pp. 120 ff.

oratory which copied the language of ordinary life. But the simplicity of Lysias is a studied simplicity; it is the result of an art that can conceal itself. Dionysius points this out clearly. He remarks that Lysias, in contrast to his predecessors, can invest a subject with dignity although he uses only the most commonplace words and refrains from all poetical embellishment. "But," he adds, "though he may seem to express himself like ordinary people, he is vastly superior to any ordinary writer[1]." The following excellent example of the simplicity and directness of Lysias is given elsewhere by Dionysius:

ἀναγκαῖόν μοι δοκεῖ εἶναι, ὦ ἄνδρες δικασταί, περὶ τῆς φιλίας τῆς ἐμῆς καὶ τῆς Φερενίκου πρῶτον εἰπεῖν πρὸς ὑμᾶς, ἵνα μηδεὶς ὑμῶν θαυμάσῃ, ὅτι ὑπὲρ οὐδενὸς ὑμῶν πώποτε εἰρηκὼς πρότερον ὑπὲρ τούτου νυνὶ λέγω. ἐμοὶ γάρ, ὦ ἄνδρες δικασταί, ξένος ἦν Κηφισόδοτος ὁ τούτου πατήρ, καὶ ὅτε ἐφεύγομεν, ἐν Θήβαις παρ' ἐκείνῳ κατηγόμην καὶ ἐγὼ καὶ ἄλλος Ἀθηναίων ὁ βουλόμενος, καὶ πολλὰ καὶ ἀγαθὰ καὶ ἰδίᾳ καὶ δημοσίᾳ παθόντες ὑπ' αὐτοῦ εἰς τὴν ἡμετέραν αὐτῶν κατήλθομεν. ἐπεὶ δ' οὖν οὗτοι ταῖς αὐταῖς τύχαις ἐχρήσαντο καὶ φυγάδες Ἀθήναζε ἀφίκοντο, ἡγούμενος τὴν μεγίστην αὐτοῖς ὀφείλειν χάριν οὕτως οἰκείως αὐτοὺς ὑπεδεξάμην, ὥστε μηδένα γνῶναι τῶν εἰσιόντων, εἰ μή τις πρότερον ἠπίστατο, ὁπότερος ἡμῶν ἐκέκτητο τὴν οἰκίαν. οἶδε μὲν οὖν καὶ Φερένικος, ὦ ἄνδρες δικασταί, ὅτι πολλοὶ λέγειν εἰσὶν ἐμοῦ δεινότεροι καὶ μᾶλλον τοιούτων πραγμάτων ἔμπειροι, ἀλλ' ὅμως ἡγεῖται τὴν ἐμὴν οἰκειότητα πιστοτάτην εἶναι. αἰσχρὸν οὖν μοι δοκεῖ εἶναι κελεύοντος τούτου καὶ δεομένου τὰ δίκαια αὐτῷ βοηθῆσαι περιδεῖν αὐτόν, καθ' ὅσον οἷός τ' εἰμὶ ἐγώ, τῶν ὑπ' Ἀνδροκλείδου δεδομένων στερηθῆναι[2].

(3) **Isocrates.** Isocrates was born in 436 B.C., and died in the year of the battle of Chaeroneia (338 B.C.). He was regarded in antiquity as a disciple of Gorgias who followed his master in his elaborate attention to form, while avoiding his use of poetical diction. As a political pamphleteer he

[1] Dionys. Hal. *de Lys.* c. 3: *καὶ οὐκ ἐπὶ τούτῳ μόνον ἐπαινεῖν αὐτὸν ἄξιον, ἀλλ' ὅτι καὶ σεμνὰ καὶ περιττὰ καὶ μεγάλα φαίνεσθαι τὰ πράγματα ποιεῖ τοῖς κοινοτάτοις χρώμενος ὀνόμασι καὶ ποιητικῆς οὐχ ἁπτόμενος κατασκευῆς.....ὁμοίως δὲ τοῖς ἰδιώταις διαλέγεσθαι δοκῶν πλεῖστον ὅσον ἰδιώτου διαφέρει.*

[2] Lysiae fragm. cxx.: Dionys. Hal. *de Isaeo*, cc. 6, 7.—The cardinal Attic virtue of *σαφήνεια* is as well exemplified in this extract as in any that could be adduced.

was unsurpassed in his own day. Through his influence on the later rhetorical schools, and especially on Cicero, he has done much to shape the literary prose of modern Europe, a manner less rigidly Attic than that of Lysias contributing greatly to his wide popularity. Some of his characteristics are thus described by Dionysius: "Isocrates' great aim is beauty of diction, and he cultivates the elegant rather than the plain style. Hiatus he shuns because it destroys harmony of sound and spoils smoothness of utterance. He endeavours to include his thoughts in a period, or circle, which is quite rhythmical and not far removed from the metre of poetry. His works are better suited for private reading than for forensic use. Accordingly his discourses can be declaimed in public assemblies or thumbed by the student, but will not stand the test of the legislative assembly or the law-courts, where much is needed of that passion which attention to the period is apt to quench. Further, similarity of sounds, symmetry of members, antitheses, and the entire apparatus of similar figures, abound in his writings and often mar the general effect of the composition by importuning the ear[1]."

The following extract may serve as a brief example of the style of Isocrates:

οὕτω δὲ πολιτικῶς εἶχον, ὥστε καὶ τὰς στάσεις ἐποιοῦντο πρὸς ἀλλήλους, οὐχ ὁπότεροι τοὺς ἑτέρους ἀπολέσαντες τῶν λοιπῶν ἄρξουσιν, ἀλλ' ὁπότεροι φθήσονται τὴν πόλιν ἀγαθόν τι ποιήσαντες· καὶ τὰς ἑταιρείας συνῆγον οὐχ ὑπὲρ τῶν ἰδίᾳ συμφερόντων, ἀλλ' ἐπὶ τῇ τοῦ πλήθους ὠφελείᾳ. τὸν αὐτὸν δὲ τρόπον καὶ τὰ τῶν ἄλλων διῴκουν, θεραπεύοντες ἀλλ' οὐχ ὑβρίζοντες τοὺς Ἕλληνας, καὶ στρατηγεῖν οἰόμενοι

[1] Dionys. Hal. *de Isocr.* c. 2, ὁ γὰρ ἀνὴρ οὗτος τὴν εὐέπειαν ἐκ παντὸς διώκει καὶ τοῦ γλαφυρῶς λέγειν στοχάζεται μᾶλλον ἢ τοῦ ἀφελῶς. τῶν τε γὰρ φωνηέντων τὰς παραλλήλους θέσεις ὡς ἐκλυούσας τὰς ἁρμονίας τῶν ἤχων καὶ τὴν λειότητα τῶν φθόγγων λυμαινομένας περιίσταται, περιόδῳ τε καὶ κύκλῳ περιλαμβάνειν τὰ νοήματα πειρᾶται ῥυθμοειδεῖ πάνυ καὶ οὐ πολὺ ἀπέχοντι τοῦ ποιητικοῦ μέτρου, ἀναγνώσεώς τε μᾶλλον οἰκειότερός ἐστιν ἢ χρήσεως. τοιγάρτοι τὰς μὲν ἐπιδείξεις τὰς ἐν ταῖς πανηγύρεσι καὶ τὴν ἐκ χειρὸς θεωρίαν φέρουσιν αὐτοῦ οἱ λόγοι, τοὺς δὲ ἐν ἐκκλησίαις καὶ δικαστηρίοις ἀγῶνας οὐχ ὑπομένουσι. τούτου δὲ αἴτιον, ὅτι πολὺ τὸ παθητικὸν ἐν ἐκείνοις εἶναι δεῖ· τοῦτο δὲ ἥκιστα δέχεται περίοδος. αἵ τε παρομοιώσεις καὶ παρισώσεις καὶ τὰ ἀντίθετα καὶ πᾶς ὁ τῶν τοιούτων σχημάτων κόσμος πολύς ἐστι παρ' αὐτῷ καὶ λυπεῖ πολλάκις τὴν ἄλλην κατασκευὴν προσιστάμενος ταῖς ἀκοαῖς. Cp. c. 13 *ibid.*, ὁ τῶν περιόδων ῥυθμός, ἐκ παντὸς διώκων τὸ γλαφυρόν.

δεῖν ἀλλὰ μὴ τυραννεῖν αὐτῶν, καὶ μᾶλλον ἐπιθυμοῦντες ἡγεμόνες ἢ δεσπόται προσαγορεύεσθαι καὶ σωτῆρες ἀλλὰ μὴ λυμεῶνες ἀποκαλεῖσθαι, τῷ ποιεῖν εὖ προσαγόμενοι τὰς πόλεις, ἀλλ' οὐ βίᾳ καταστρεφόμενοι, πιστοτέροις μὲν τοῖς λόγοις ἢ νῦν τοῖς ὅρκοις χρώμενοι, ταῖς δὲ συνθήκαις ὥσπερ ἀνάγκαις ἐμμένειν ἀξιοῦντες, οὐχ οὕτως ἐπὶ ταῖς δυναστείαις μέγα φρονοῦντες ὡς ἐπὶ τῷ σωφρόνως ζῆν φιλοτιμούμενοι, τὴν αὐτὴν ἀξιοῦντες γνώμην ἔχειν πρὸς τοὺς ἥττους ἥνπερ τοὺς κρείττους πρὸς σφᾶς αὐτούς, ἴδια μὲν ἄστη τὰς αὑτῶν πόλεις ἡγούμενοι, κοινὴν δὲ πατρίδα τὴν Ἑλλάδα νομίζοντες εἶναι[1].

Isocrates was the most indefatigable and successful of teachers. Among his pupils, who were numerous and eminent, may be mentioned statesmen and orators such as Timotheus, Lycurgus, Hyperides and Isaeus, and writers such as the historians Theopompus and Ephorus[2]. The *μελέται*, or exercises, which he set to his pupils and for which his own writings served as models, were a principal part of his system of teaching. He is also said to have composed an Art of Rhetoric, of which one of the most characteristic precepts would appear to have been that "prose must not be merely prose, or it will be dry; nor metrical, or its art will be undisguised; but it should be compounded with every sort of rhythm, particularly iambic or trochaic[3]." The task Isocrates set before him was, as he himself says, to use the words of ordinary life as opposed to the far-sought vocabulary of the poets, and at the same time to employ musical and rhythmical language, which should be as various as the thoughts expressed[4].

[1] Isocr. *Panegyr.* §§ 79—81 (ed. J. E. Sandys).

[2] To Ephorus is attributed (cp. *Rhet. Gr.* ii. 71, ed. Spengel) a treatise *περὶ λέξεως*: so that he transmitted his master's doctrine theoretically as well as practically.

[3] Isocr. *Tech.* fr. 6 (Benseler-Blass). ὅλως δὲ ὁ λόγος μὴ λόγος ἔστω, ξηρὸν γάρ· μηδὲ ἔμμετρος, καταφανὲς γάρ. ἀλλὰ μεμίχθω παντὶ ῥυθμῷ, μάλιστα ἰαμβικῷ ἢ τροχαϊκῷ.

[4] Isocr. *Evag.* 9, τοῖς μὲν γὰρ ποιηταῖς πολλοὶ δέδονται κόσμοι· καὶ γὰρ πλησιάζοντας τοὺς θεοὺς τοῖς ἀνθρώποις οἷόν τ' αὐτοῖς ποιῆσαι, καὶ διαλεγομένους καὶ συναγωνιζομένους οἷς ἂν βουληθῶσι, καὶ περὶ τούτων δηλῶσαι μὴ μόνον τοῖς τεταγμένοις ὀνόμασιν, ἀλλὰ τὰ μὲν ξένοις, τὰ δὲ καινοῖς, τὰ δὲ μεταφοραῖς, καὶ μηδὲν παραλιπεῖν, ἀλλὰ πᾶσι τοῖς εἴδεσι διαποικίλαι τὴν ποίησιν· τοῖς δὲ περὶ τοὺς λόγους οὐδὲν ἔξεστι τῶν τοιούτων, ἀλλ' ἀποτόμως καὶ τῶν ὀνομάτων τοῖς πολιτικοῖς μόνον καὶ τῶν ἐνθυμημάτων τοῖς περὶ αὐτὰς τὰς πράξεις ἀναγκαῖόν ἐστι χρῆσθαι. *Contra Sophistas*

Much of the teaching of Isocrates and his predecessors is supposed to be embodied in the treatise on rhetoric (*πολιτικοὶ λόγοι*, not *ῥητορική*, is the term used by the author himself) known as the **Rhetorica ad Alexandrum**, commonly (though the evidence is not absolutely conclusive) attributed to the rhetor Anaximenes, who was a contemporary of Alexander the Great and accompanied him on his campaigns. The work is purely utilitarian in aim, and is composed in that sophistic spirit which moved the indignation of Plato and Aristotle. As a practical manual for the use of the advocate it stands high, while in its lack of philosophic breadth and scientific method it is as far as possible removed from the *Rhetoric* of Aristotle. The bulk of the treatise is, naturally, occupied with a consideration of the proofs, presumptions, and fallacies by the aid of which a cause may be won. But it is rather strange that so practical a work does not seem to recognise a separate department of style. The contents of the chapters (cc. 24—28) devoted to *ἑρμηνεία*, or the art of expression, are at once miscellaneous and meagre. They deal cursorily with such topics as two-membered periods, perspicuity, the article and connective particles, hiatus and ambiguous words, and the figures *ἀντίθεσις*, *παρίσωσις*, *παρομοίωσις* (viz. parallelism in sense, structure, sound).

(4) **Demosthenes.** The Ten Attic Orators were Antiphon, Andocides, Lysias, Isocrates, Isaeus, Demosthenes, Aeschines, Lycurgus, Hyperides, Deinarchus. For the purposes of this outline sketch, Demosthenes (384–322 B.C.) is the only remaining name which need occupy us, and that but for a moment[1].

16, *φημὶ γὰρ ἐγὼ τῶν μὲν ἰδεῶν, ἐξ ὧν τοὺς λόγους ἅπαντας καὶ λέγομεν καὶ συντίθεμεν, λαβεῖν τὴν ἐπιστήμην οὐκ εἶναι τῶν πάνυ χαλεπῶν, ἣν τις αὐτὸν παραδῷ μὴ τοῖς ῥᾳδίως ὑπισχνουμένοις, ἀλλὰ τοῖς εἰδόσι τι περὶ αὐτῶν· τὸ δὲ τούτων ἐφ' ἑκάστῳ τῶν πραγμάτων ἃς δεῖ προελέσθαι καὶ μῖξαι πρὸς ἀλλήλας καὶ τάξαι κατὰ τρόπον, ἔτι δὲ τῶν καιρῶν μὴ διαμαρτεῖν, ἀλλὰ καὶ τοῖς ἐνθυμήμασι πρεπόντως ὅλον τὸν λόγον καταποικίλαι καὶ τοῖς ὀνόμασιν εὐρύθμως καὶ μουσικῶς εἰπεῖν, ταῦτα δὲ πολλῆς ἐπιμελείας δεῖσθαι καὶ ψυχῆς ἀνδρικῆς καὶ δοξαστικῆς ἔργον εἶναι, κτλ.*

[1] Of the four orators here chosen Antiphon is typical of the grand style, Lysias of the plain, Isocrates of the middle, while Demosthenes is the 'Proteus' of style. All four are students, though not all are teachers, of prose style.

Demosthenes was no teacher of rhetoric, nor did he leave behind him any manual of the art. But his immediate triumphs were great; and after his death the written remains of his oratory gradually won him a place as a recognised master, and supreme model, of eloquence. When the practice of imitation (*μίμησις*) became a regular feature of the training given in the rhetorical schools, his influence was widely extended. By some of the best critics—by Cicero no less than by Dionysius—he was regarded as combining, with peculiar success, the excellences of all previous styles and orators. His sensitive observance of the most delicate shades of rhythm and harmony will be touched upon presently. No better illustration of his nervous and emphatic style could be given than one quoted by Dionysius (*de adm. vi dic. in Demosth.* c. 21) from the *Third Olynthiac*:

καίτοι σκέψασθ', ὦ ἄνδρες Ἀθηναῖοι, ἅ τις ἂν κεφάλαι' εἰπεῖν ἔχοι τῶν τ' ἐπὶ τῶν προγόνων ἔργων καὶ τῶν ἐφ' ὑμῶν. ἔσται δὲ βραχὺς καὶ γνώριμος ὑμῖν ὁ λόγος· οὐ γὰρ ἀλλοτρίοις ὑμῖν χρωμένοις παραδείγμασιν, ἀλλ' οἰκείοις, ὦ ἄνδρες Ἀθηναῖοι, εὐδαίμοσιν ἔξεστι γενέσθαι. ἐκεῖνοι τοίνυν, οἷς οὐκ ἐχαρίζονθ' οἱ λέγοντες οὐδ' ἐφίλουν αὐτοὺς ὥσπερ ὑμᾶς οὗτοι νῦν, πέντε μὲν καὶ τετταράκοντ' ἔτη τῶν Ἑλλήνων ἦρξαν ἑκόντων, πλείω δ' ἢ μύρια τάλαντ' εἰς τὴν ἀκρόπολιν ἀνήγαγον, ὑπήκουεν δ' ὁ ταύτην τὴν χώραν ἔχων αὐτοῖς βασιλεύς, ὥσπερ ἐστὶ πρυσῆκον βάρβαρον Ἕλλησι, πολλὰ δὲ καὶ καλὰ καὶ πεζῇ καὶ ναυμαχοῦντες ἔστησαν τρόπαι' αὐτοὶ στρατευόμενοι, μόνοι δ' ἀνθρώπων κρείττω τὴν ἐπὶ τοῖς ἔργοις δόξαν τῶν φθονούντων κατέλιπον, κτλ. (Demosth. *Olynth.* iii. 23 ff.).

III. Plato and Aristotle.

(1) **Plato.** In Plato (428–347 B.C.) and Aristotle (384–322 B.C.) we find rhetoric raised to an altogether higher plane than it had hitherto occupied. Its treatment is conceived philosophically[1]. In the *Gorgias* Plato, alienated by the extravagances and unscrupulous methods of the sophists and

[1] Conceived with a *φιλοσοφία* very different from that of Isocrates, who can hardly be thought to have fulfilled altogether the hopes expressed in the words: *φύσει γάρ, ὦ φίλε, ἔνεστί τις φιλοσοφία τῇ τοῦ ἀνδρὸς διανοίᾳ* (Plat. *Phaedr.* 279 A).

rhetoricians of his own and earlier times, affirms that Rhetoric is no art but a mere knack (*τριβή, ἐμπειρία*). In the *Phaedrus* he takes a wider view, and traces the outlines of a philosophical rhetoric, based alike on dialectic and on psychology.

It has sometimes been thought, perhaps with insufficient reason, that when Plato composed the *Phaedrus* he intended to write subsequently a systematic treatise on rhetoric, including the art of expression. Be this so or not, he has in the course of the *Phaedrus* made a most important contribution to the theory of composition in suggesting that "every discourse ought to be constructed like a picture of a living organism, having its own body and head and feet; it must have middle and extremities, drawn in a manner agreeable to one another and to the whole[1]."

Much of Plato's best criticism on style is conveyed by the indirect method of parody. Lysias is thus treated in the *Phaedrus* 230 E (where, however, the passage recited by Phaedrus may be a genuine production of Lysias); Prodicus in the *Protagoras* 337 A—C; and Agathon in the *Banquet* 195—197[2]. The subject of Plato's own wonderful style in its various phases is too large for cursory treatment. But it is to be noted that the ancient critics discerned its strong poetic

[1] Plat. *Phaedr.* 264 C, *ἀλλὰ τόδε γε οἶμαί σε φάναι ἄν, δεῖν πάντα λόγον ὥσπερ ζῷον συνεστάναι σῶμά τι ἔχοντα αὐτὸν αὑτοῦ, ὥστε μήτε ἀκέφαλον εἶναι μήτε ἄπουν, ἀλλὰ μέσα τε ἔχειν καὶ ἄκρα, πρέποντ' ἀλλήλοις καὶ τῷ ὅλῳ γεγραμμένα.* The passage is translated in S. H. Butcher's *Aristotle's Theory of Poetry and Fine Art*[2], p. 188, where it is pointed out that Aristotle took this idea (which in Plato applies to prose no less than to verse) as the basis of his theory of dramatic art.—Cp. 264 B *ibid., σὺ δ' ἔχεις τινὰ ἀνάγκην λογογραφικήν, ᾗ ταῦτα ἐκεῖνος οὕτως ἐφεξῆς παρ' ἄλληλα ἔθηκεν.*—For sincerity in art, cp. 260 E *ibid., τοῦ δὲ λέγειν, φησὶν ὁ Λάκων, ἔτυμος τέχνη ἄνευ τοῦ ἀληθείας ἦφθαι οὔτ' ἔστιν οὔτε μή ποθ' ὕστερον γένηται.*

[2] A systematic collection of the parodies and literary references found in Plato and in Aristophanes would be a useful contribution to the study of Greek literary criticism. The slightest hints dropped by literary artists so transcendent as Aristophanes and Plato are of the utmost value. How much light, for instance, is thrown on the poetic art by Plato's references to inspiration in the *Ion* and the *Phaedrus* (245 A), or even by his own half-profane conversion of the opening of the *Iliad* into prose narrative (*Rep.* iii. 393 D, E, 394 A). The prose-poet has here accomplished his self-imposed task with consummate skill, but in so doing has (as he was fully aware) demonstrated that to destroy the artistic form of a work of art is to destroy the work of art itself.

vein, and some even thought that they detected in it the influence of Gorgias[1]. The author of the *De Sublimitate* (xiii. 1) adduces the following passage as an example of the manner (τύπος) of Plato: *οἱ ἄρα φρονήσεως καὶ ἀρετῆς ἄπειροι εὐωχίαις δὲ καὶ τοῖς τοιούτοις ἀεὶ συνόντες κάτω ὡς ἔοικε φέρονται καὶ ταύτῃ πλανῶνται διὰ βίου, πρὸς δὲ τὸ ἀληθὲς ἄνω οὔτ' ἀνέβλεψαν πώποτε οὔτ' ἀνηνέχθησαν οὐδὲ βεβαίου τε καὶ καθαρᾶς ἡδονῆς ἐγεύσαντο, ἀλλὰ βοσκημάτων δίκην κάτω ἀεὶ βλέποντες καὶ κεκυφότες εἰς γῆν καὶ εἰς τραπέζας βόσκονται χορταζόμενοι καὶ ὀχεύοντες, καὶ ἕνεκα τῆς τούτων πλεονεξίας λακτίζοντες καὶ κυρίττοντες ἀλλήλους σιδηροῖς κέρασι καὶ ὁπλαῖς ἀποκτιννύουσι δι' ἀπληστίαν* (Pl. *Rep.* ix. 586 A).

(2) **Aristotle.** It is perhaps to the hints thrown out in the *Phaedrus* that Aristotle owed the first conception of his great work on *Rhetoric*, in which he constructs an art of rhetoric on the basis of dialectic and psychology. The first two books of his treatise deal with the invention (εὕρεσις) of arguments for use in the three classes of rhetoric (deliberative, forensic, epideictic); and this topic involves the consideration of human affections (πάθη) and varieties of character (ἤθη). The third book treats of style (λέξις) and arrangement (τάξις), and touches lightly on the subject of delivery (ὑπόκρισις). The contents of the twelve chapters of the third book which are devoted to the subject of style may be briefly indicated as follows. c. i: introductory, with a glance at delivery (ὑπόκρισις). c. ii: perspicuity and propriety as two cardinal virtues of style. c. iii: faults of taste (in the use of words and metaphors), illustrated chiefly from the writings of Gorgias and Alcidamas. c. iv: metaphor and simile. c. v: purity of language. c. vi: dignity of style. c. vii: propriety of style. c. viii: prose rhythm. c. ix: periodic composition. c. x: means of enlivening style and of making it vivid. c. xi:

[1] Diog. Laert. iii. 37, *φησὶ δ' Ἀριστοτέλης τὴν τῶν λόγων ἰδέαν αὐτοῦ μεταξὺ ποιήματος εἶναι καὶ πεζοῦ λόγου* (see, however, the remarks on this passage in Thompson's edition of the *Phaedrus*, p. xxiii).—Dionysius' views as to the influence of Gorgias on Plato's style partly rest on a misapprehension. Reference may be made to Norden's *Kunstprosa*, i. pp. 104—113, for a general discussion of the poetical and artificial elements in Plato's writing.

further means of attaining vividness. c. xii: the styles appropriate to the three classes of rhetoric. Of Aristotle's general attitude towards the subject of style it will be convenient to treat more at length later (pp. 36—40 infra), when some characteristic passages will be quoted from the *Rhetoric* and the *Poetics*.

As a philosophical treatment of the art of rhetoric Aristotle's treatise has never been equalled. But as a practical instrument for the training of public speakers it was no doubt surpassed by the *Rhetorica ad Alexandrum*, and by various handbooks edited in the lost Συναγωγὴ Τεχνῶν of Aristotle. In this work, which was known to Cicero, Aristotle collected the rhetorical treatises of his predecessors[1]. It was, therefore, with full knowledge of their contents that in the *Rhetoric* he condemned the earlier manuals for their unscientific character and assigned a secondary position to the question of style. With regard to this latter point, however, it should be remembered that the subject of style was treated by Aristotle not only in the *Rhetoric*, but also in the *Poetics*, and probably in the lost *Theodectea*. The statement that he composed a separate treatise, or treatises, περὶ λέξεως may have its origin in the fact that the *Rhetoric* itself was sometimes regarded as a composite work and described as τέχναι ῥητορικαί[2].

By the publication of the Συναγωγὴ Τεχνῶν Aristotle may well have regarded himself as absolved from the duty of making detailed references to his technical predecessors. But it seems strange that he should take so little account of practical orators, whether they had, or had not, written Arts of Rhetoric. It is well known that Aristotle illustrates his precepts by actual quotations, instead of inventing examples for the occasion, as was done by the author of the *Rhetorica ad Alexandrum*, and was probably the usual practice. Yet he never quotes Demosthenes, whose life almost completely synchronized with his own; and it is

[1] Cic. *de Inv.* ii. § 6, *de Orat.* ii. § 160, *Brut.* § 46. The surviving fragments of the early treatises on rhetoric are brought together in Spengel's *Artium Scriptores*.

[2] Dionysius of Halicarnassus so describes it in *Ep. ad Amm.* i. cc. 1, 2 etc.

doubtful whether he makes more than one (*Rhet.* ii. 24, 8) reference to him. Lysias, again, is quoted three times at most. And though Isocrates is cited repeatedly, there is nevertheless little room to doubt the stories current in antiquity of the rivalry and antipathy existing between him and Aristotle during the earlier period of the philosopher's life. In the case of Demosthenes and Aristotle we know of no active ill-feeling on either side, though political animosity has sometimes been suspected. It remains, however, a remarkable fact that the great theorist of rhetoric, and the great master of oratory, should be contemporaries and yet should stand so entirely apart. It was hardly necessary for Dionysius to write his *First Letter to Ammaeus* in order to prove that the oratory of Demosthenes could not have been nourished by the *Rhetoric* of Aristotle. But the Letter is valuable as a reminder that the two men, the limits of whose lives are there shown so closely to coincide, bore traces of that feud between the philosophers and the rhetoricians which Plato transmitted to future ages.

IV. Post-Aristotelian Philosophical and Philological Schools.

(1) **Theophrastus.** Theophrastus (372–287 B.C.) of Eresus, the successor of Aristotle in the Peripatetic School, wrote (like his master) on the subject of rhetoric. Of the ten rhetorical treatises attributed to Theophrastus by Diogenes Laertius the most important probably was that *on Style* (περὶ Λέξεως). Among the topics included in this work seems to have been one which becomes very prominent in later writers,—that of the *three types of style*. It is probable that Theophrastus, who was himself famous for his gift of speech, developed considerably, and in a most interesting way, the doctrine of style as it came from his master's hands; and it is much to be regretted that only fragments of his rhetorical books have survived[1].

[1] I hope to collect elsewhere the chief fragments of the περὶ Λέξεως and to review the scattered references made to the work in antiquity.

(2) **Demetrius Phalereus and Alexandria. Later Peripatetics.** Demetrius of Phalerum, a pupil of Theophrastus, governed Athens during the years 317–307 B.C., and died in 283 B.C. It is Demetrius who, with his somewhat florid style, marks the first step in that decline of the old Attic oratory which Dionysius dates from the death of Alexander of Macedon[1]. It is with him, also, that rhetoric begins to assume a specially scholastic character, now that it is no longer concerned with great national interests. Rhetorical exercises, from his time onward, are invested with undue importance, in the dearth of what Dionysius would call 'real contests[2].'

[1] Dionys. Halic. *de Antiq. Orat.* c. 1 (quoted and translated in *Dionys. of Halic.: the Three Literary Letters*, pp. 43, 44).—As the *De Elocutione* is traditionally attributed to Demetrius Phalereus, it may be well to quote the following estimates of his style, more especially as the surviving fragments of his acknowledged works are scanty: Cic. *Brut.* 37, 38, 'Phalereus enim successit eis senibus adulescens, eruditissimus ille quidem horum omnium, sed non tam armis institutus quam palaestra. itaque delectabat magis Athenienses quam inflammabat. processerat enim in solem et pulverem, non ut e militari tabernaculo, sed ut e Theophrasti doctissimi hominis umbraculis. hic primus inflexit orationem et eam mollem teneramque reddidit, et suavis, sicut fuit, videri maluit quam gravis: sed suavitate ea, qua perfunderet animos, non qua perfringeret: tantum ut memoriam concinnitatis suae, non, quemadmodum de Pericle scripsit Eupolis, cum delectatione aculeos etiam relinqueret in animis eorum, a quibus esset auditus.' *Ibid.* 285, 'in quo etiam illud quaero, Phalereus ille Demetrius Atticene dixerit. mihi quidem ex illius orationibus redolere ipsae Athenae videntur. at est floridior. ut ita dicam, quam Hyperides, quam Lysias.' *Or.* 92, 'huic omnia dicendi ornamenta conveniunt plurimumque est in hac orationis forma suavitatis; in qua multi floruerunt apud Graecos, sed Phalereus Demetrius meo iudicio praestitit ceteris, cuius oratio cum sedate placideque labitur, tum illustrant eam quasi stellae quaedam tralata verba atque immutata.' *de Or.* ii. 94, 'posteaquam, exstinctis his, omnis eorum memoria sensim obscurata est et evanuit, alia quaedam dicendi molliora ac remissiora genera viguerunt. inde Demochares, quem aiunt sororis filium fuisse Demostheni; tum Phalereus ille Demetrius, omnium istorum mea sententia politissimus, aliique eorum similes exstiterunt.' *de Offic.* i. 3, 'nisi forte Demetrius Phalereus in hoc numero haberi potest, disputator subtilis, orator parum vehemens, dulcis tamen, ut Theophrasti discipulum possis agnoscere.' Quintil. *Inst. Or.* x. 1, 80, 'Phalerea illum Demetrium, quamquam is primus inclinasse eloquentiam dicitur, multum ingenii habuisse et facundiae fateor, vel ob hoc memoria dignum, quod ultimus est fere ex Atticis, qui dici possit orator, quem tamen in illo medio genere dicendi praefert omnibus Cicero.'

[2] Quintil. *Inst. Or.* ii. 4, 41, 'nam fictas ad imitationem fori consiliorumque materias apud Graecos dicere circa Demetrium Phalerea institutum fere constat.' —Dionysius' phrase is ἀληθιναὶ ἀγῶνες, e.g. *Ep. ad Pomp.* c. 5.

Among Demetrius' own numerous works, as enumerated by Diogenes Laertius (v. 80) was a *Rhetoric*, no longer extant, which seems to have contained some interesting contemporary observations on the oratory of Demosthenes[1].

Perhaps the chief interest of Demetrius' literary career lies in the fact that he was, as the bibliography given by Diogenes shows, a man of the most varied erudition, and that as such he was invited by Ptolemy Soter (304–285 B.C.) to assist in forming those vast collections of books and other aids to study which made Alexandria so great a centre of learning. He is, in fact, a sort of link between declining Athens and rising Alexandria,—between philosophy and oratory on the one hand, and philology and grammar on the other. Thus, through Demetrius, the all-embracing learning of Aristotle made itself felt in the Library and Museum of Alexandria, no less than, through Ptolemy, the enlightened policy of Aristotle's pupil Alexander made itself felt in the seat of government. But though the Peripatetics at Alexandria, as elsewhere, remained faithful to that scientific conception of rhetoric which Aristotle had formulated, they do not seem to have been able to do much work on their own account. The times were unfavourable for the practice of oratory; and it is not too much to say that Demetrius himself was the only orator of mark ever produced by the school of Aristotle. Nor were rhetorical studies in line with the general movement of Alexandrian scholarship, which concerned itself far more with the poets of Greece than with its orators.

[1] Plut. *Vit. Demosth.* c. 11.—The following specimen of Demetrius' own style is preserved by Polybius (xxix. 6), who quotes it with admiration: *εἰ γὰρ λάβοιτε μὴ χρόνον ἄπειρον, μηδὲ γενεὰς πολλάς, ἀλλὰ πεντήκοντα μόνον ἔτη ταυτὶ τὰ πρὸ ἡμῶν, γνοίητ' ἂν ὡς τὸ τῆς τύχης χαλεπὸν ἐνταῦθα· πεντηκοστὸν γὰρ ἔτος οἴεσθ' ἂν ἢ Πέρσας ἢ βασιλέα τὸν Περσῶν, ἢ Μακεδόνας ἢ βασιλέα τὸν Μακεδόνων, εἴ τις θεῶν αὐτοῖς προὔλεγε τὸ μέλλον, πιστεῦσαί ποτ' ἄν, ὡς εἰς τοῦτον τὸν καιρὸν Περσῶν μὲν οὐδ' ὄνομα λειφθήσεται τὸ παράπαν, οἱ πάσης σχεδὸν τῆς οἰκουμένης ἐδέσποζον; Μακεδόνες δὲ πάσης κρατήσουσιν, ὧν οὐδ' ὄνομα πρότερον ἦν; ἀλλά πως ἡ πρὸς τὸν βίον ἡμῶν ἀσύνθετος τύχη, καὶ πάντα παρὰ τὸν λογισμὸν τὸν ἡμέτερον καινοποιοῦσα, καὶ τὴν αὑτῆς δύναμιν ἐν τοῖς παραδόξοις ἐνδεικνυμένη, καὶ νῦν, ὡς ἐμοὶ δοκεῖ, δείκνυσι πᾶσιν ἀνθρώποις, Μακεδόνας εἰς τὴν Περσῶν εὐδαιμονίαν εἰσοικίσασα, διότι καὶ τούτοις ταῦτα τἀγαθὰ κέχρηκεν, ἕως ἂν ἄλλο τι βουλεύσηται περὶ αὐτῶν.* Cp. Blass, *Att. Bereds.* iii. 2, p. 348.

(3) **Pergamus and the Stoics.** Pergamus, fostered by the Attalids as Alexandria had been by the Ptolemies, came into prominence as a literary centre nearly a century later than the latter city. In the provision made for learning, it largely resembled Alexandria. But its studies had distinctive features of their own, amongst them the greater attention devoted to rhetoric. The Stoics of Pergamus cultivated particularly those branches of rhetoric which lent themselves to minute analysis. Consequently they were more at home in the province of invention than in that of style, though in the latter their love of classification and terminology found congenial exercise among tropes and figures and grammatical rules. They endeavoured to infuse into rhetoric as much logic and grammar as possible, while neglecting the graces of style. Among the Stoics as writers there was, at all times, something of the austere spirit which caused Marcus Aurelius to count it one of the debts he owed to Rusticus that he had held aloof from the study of oratory and poetry and from the use of elegant language[1]. Dionysius, in claiming originality for his treatise *De Compositione Verborum*, points out (*de Comp.* c. iv.) that, though the Stoics had given much attention to expression, it was syntax rather than composition which they were concerned with[2].

(4) **Other Philosophical Schools.** Like the Stoics, the Epicureans were regarded in antiquity as careless writers. According to Dionysius, Epicurus himself had said that "it was easy enough to write[3]." Some of his later followers seem, however, to have given more care than their master to the art of expression. In our own time the rolls from Herculaneum have shown that the Epicurean Philodemus of Gadara, a contemporary of Cicero, was a diligent student of rhetoric as well as of philosophy[4]. They remind us, in fact, how unsafe

[1] M. Aurel. Ant. i. 7, *καὶ τὸ ἀποστῆναι ῥητορικῆς καὶ ποιητικῆς καὶ ἀστειολογίας.* Cp. iii. 5 *ibid.*, *μήτε κομψεία τὴν διάνοιάν σου καλλωπιζέτω.*

[2] Cp. *Dionys. of Halic.: the Three Literary Letters*, p. 39.

[3] *Ibid.* p. 46, *οὐκ ἐπιπόνου τοῦ γράφειν ὄντος*, *de Comp. Verb.* c. 24 fin. Cp. Quintil. ii. 17, 15.

[4] Cp. Cic. *in Pis.* c. 29, 'est autem hic, de quo loquor, non philosophia solum,

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it is to make general statements about the Epicureans, or the Stoics, or any other philosophical school of long duration. The Cynic school, for instance, might seem remote from all literary interests. And yet it has sometimes been thought that Antisthenes, the founder of that school, was the first to hit upon the fruitful distinction of the types of style.

V. Graeco-Roman Rhetorical Schools.

(1) **Dionysius of Halicarnassus.** To understand the work done by Dionysius at Rome during the years 30 B.C. to 8 B.C., it is necessary to look back to a time some three centuries earlier. When defeated by Demosthenes in the oratorical contest of 330 B.C., Aeschines betook himself to Rhodes, where he founded a school of rhetoric. It was an evil omen that one of the least artistic of the Attic orators should thus lead the way in regions where the restraining influence of Athens herself could be but little felt. Before long an Asiatic style of oratory had arisen, with **Hegesias** of Magnesia as its chief representative[1]. This non-Attic

sed etiam ceteris studiis, quae fere [ceteros] Epicureos neglegere dicunt, perpolitus.'

[1] The following is a specimen (quoted by Phot. *cod.* 250 from Agatharchides) of the style of Hegesias: *ὅμοιον πεποίηκας, Ἀλέξανδρε, Θήβας κατασκάψας, ὡς ἂν εἰ ὁ Ζεὺς ἐκ τῆς κατ' οὐρανὸν μερίδος ἐκβάλλοι τὴν σελήνην. τὸν γὰρ ἥλιον ὑπολείπομαι ταῖς Ἀθήναις. δύο γὰρ αὗται πόλεις τῆς Ἑλλάδος ἦσαν ὄψεις. διὸ καὶ περὶ τῆς ἑτέρας ἀγωνιῶ νῦν. ὁ μὲν γὰρ εἷς αὐτῶν ὀφθαλμὸς ἡ Θηβαίων ἐκκέκοπται πόλις.* Another, which is preserved by Strabo *Geograph.* 396, may be rhythmically divided as follows: *ὁρῶ τὴν ἀκρόπολιν | καὶ τὸ περίττης τριαίνης | ἐκεῖθι σημεῖον. | ὁρῶ τὴν Ἐλευσῖνα, | καὶ τῶν ἱερῶν γέγονα μύστης. | ἐκεῖνο Λεωκόριον· | τοῦτο Θησεῖον· | οὐ δύναμαι δηλῶσαι | καθ' ἓν ἕκαστον.* Cicero parodies the manner of Hegesias in *ad Att.* xii. 6: 'de Caelio vide, quaeso, ne quae lacuna sit in auro: | ego ista non novi; | sed certe in collubo est detrimenti satis. | huc aurum si accedit | —sed quid loquor? | tu videbis. | habes Hegesiae genus! quod Varro laudat.' For further particulars of Hegesias, see *D. H.* pp. 12, 45, and *π. ὕψ.* pp. 226, 227. Strabo *Geograph.* 648 speaks of Hegesias as *ὁ ῥήτωρ ὃς ἦρξε μάλιστα τοῦ Ἀσιανοῦ λεγομένου ζήλου, παραφθείρας τὸ καθεστηκὸς ἔθος τὸ Ἀττικόν.*— The above specimens show that the style of Hegesias was at once jerky and grandiloquent. Another variety of Asianism, with a grandiloquence moving in

oratory continued to prevail till the end of the second century B.C., when an Atticizing movement set in at Rhodes, the way for this having been prepared, earlier in the same century, by **Hermagoras** of Temnus. Hermagoras, confining himself almost entirely to invention as opposed to style, elaborated on the basis of previous treatises a system of rhetoric which remained a standard work throughout the Graeco-Roman period[1]. Around men like Hermagoras, and (at a later time) Apollodorus of Pergamus and Theodorus of Gadara, gathered rhetorical schools or sects (*αἱρέσεις*). The principal Rhodian rhetoricians—to return to these—were Apollonius (120 B.C.) and Molon (80 B.C.). These rhetoricians 'atticized,' in the sense that they followed definite Attic models such as Hyperides, though it is to be observed that Cicero and Quintilian assign to the Rhodian school a position intermediate between the Attic and the Asiatic.

It was, however, at Rome, and chiefly through the efforts of Dionysius and his fellow-worker **Caecilius of Calacte** who had behind them the approval of the Roman governing classes of this and earlier times, that Atticism triumphed and new life was breathed into rhetorical studies and literary criticism. Without entering here into details of the work of Dionysius, we may fix our attention upon two points in which he appears (largely, perhaps, because of the scanty information available with regard to the times preceding his own) to occupy an original position. He is the first Greek rhetorician of ascertained date in whom we find reference made to: 1. *imitation* (*μίμησις*), 2. *types of style* (*χαρακτῆρες τοῦ λόγου*).

1. *Imitation.* Dionysius' lost work *On Imitation* (*περὶ Μιμήσεως*) consisted of three books, and was, beyond doubt,

ampler periods, is illustrated (Norden *Kunstprosa* i. 140—145) by the inscription which Antiochus of Commagene set up in the first century B.C. and which was published by its discoverers (Humann and Puchstein) as recently as the year 1890.

[1] For an attempted reconstruction of the rhetorical system of Hermagoras, see G. Thiele, *Hermagoras: ein Beitrag zur Geschichte der Rhetorik.*

one of his most important literary undertakings[1]. It embodied the principle of the Atticists, that in order to improve contemporary taste and style the old Attic writers must be studied and imitated. Individuals might differ as to which Attic author should be thus followed, some favouring Lysias, others Plato, others Thucydides, others again Demosthenes. But all were agreed as to the main point: models for modern prose were to be sought in the classical period of Greek literature. At what date this idea of *imitation* (so different from the Aristotelian *imitation* as found in the *Poetics*) first arose, we cannot now tell. But to the librarians and bibliographers of Alexandria and Pergamus must be assigned the credit of preserving classical authors for future imitators. The Alexandrian men of letters themselves imitated poets rather than prose-writers; the latter may have received greater attention at Pergamus.

2. *Types of Style.* Dionysius, in his essay on Demosthenes, distinguishes three types of style,—the elevated (χαρακτὴρ ὑψηλός), the plain (ἰσχνός), and the middle (μέσος). He characterises the elevated, or grand, style as *highly wrought, uncommon, studied, adorned with every accessory that art can furnish*, while the plain style is (as its name implies) *simple* and *unpretending*, and the middle is a *combination of the two others*[2]. The elevated style is represented by Thucydides, the plain by Lysias, the middle by Isocrates and Plato. In the essay on Demosthenes, and elsewhere, Dionysius seems to regard Theophrastus as the author of this threefold classification of the varieties of style, although (as we have already seen) Antisthenes is sometimes supposed to have invented it.

Reference has just been made to the indebtedness of Dionysius to his predecessors. That indebtedness is great,

[1] Cp. *Dionys. Hal.*, pp. 27—30. The subjects of the three books were: I. Imitation in itself, II. Authors to be imitated, III. Manner of imitation (Dionys. H., *Ep. ad Pomp.* c. 3).

[2] λέξις ἐξηλλαγμένη, περιττή, ἐγκατάσκευος, τοῖς ἐπιθέτοις κόσμοις ἅπασι συμπεπληρωμένη (*de adm. vi dic. in Dem.* c. 1); λιτή, ἀφελής, ἀπέριττος (*ib.* cc. 2, 34); ἡ μικτή τε καὶ σύνθετος ἐκ τούτων τῶν δυεῖν, ὁ μεμιγμένος ἐξ ἀμφοτέρων τῶν χαρακτήρων (*ib.* cc. 3, 15).—For Dionysius' three ἁρμονίαι or συνθέσεις, reference may be made to *D. H.* p. 18.

and owing to the loss of so large a part of Greek critical literature, it constitutes much of his importance for modern readers. The formal study of the Attic writers, and more especially of the orators, must start from Dionysius because he is the best and fullest representative of that ancient theory which, in some parts at least, is as old as those writers themselves, and even older. But this consideration should not lead us to underrate the merits of Dionysius himself. No unbiassed judge can read his critical essays attentively without admiring not only their extent and variety, but their excellence of workmanship and their independence of judgment. Above all, Dionysius' writings are pervaded by an enlightened and contagious enthusiasm for good literature, and he is remarkably free from that love of technicalities for their own sake which is apt to beset the ordinary rhetorician[1].

(2) **Roman Writers on Rhetoric.** The importance, from our present point of view, of the Roman writers on rhetoric lies in the fact that they drew largely on Greek

[1] It is to be regretted that so excellent a writer as Eduard Norden, prejudiced apparently by the Atticism of Dionysius, should have spoken disdainfully of him: "So muss ich doch bekennen, dass mir der von vielen bewunderte Kritikus Dionys ein äusserst bornierte Kopf zu sein scheint.....Dionys macht die grossen Männer zu ebensolchen Pedanten, wie er, dieser σχολαστικὸς vom reinsten Wasser, selbst einer ist.....Bei Dionys ep. ad Pomp. 2, 7 heisst es sehr fein (*daher ist es nicht von ihm*), die Hauptstärke Platons als Schriftsteller zeige sich, ὅταν τὴν ἰσχνὴν καὶ ἀκριβῆ καὶ δοκοῦσαν μὲν ἀποίητον εἶναι, κατεσκευασμένην δὲ ἀμωμήτῳ καὶ ἀφελεῖ κατασκευῇ διάλεκτον εἰσφέρῃ" (Norden, *Kunstprosa*, i. pp. 79, 80, 104). The injustice of the italicized words will be manifest to any one who reads, in its own context, the passage quoted from Dionysius, which, whether sound criticism or not, bears upon it the stamp of original utterance. It will be enough to set against the unfavourable judgment of Norden the view recently expressed by a literary critic of exceptional range: "Dionysius is a very considerable critic, and one to whom justice has not usually, if at all, yet been done.... A critic who saw far, and for the most part truly, into the proper province of literary criticism.... This treatise [sc. the *de Compositione Verborum*], if studied carefully, must raise some astonishment that Dionysius should have been spoken of disrespectfully by any one who himself possesses competence in criticism. From more points of view than one, the piece gives Dionysius no mean rank as a critic." (Saintsbury, *History of Criticism*, i. pp. 136, 137, 132.) Is there not room for an English edition and translation of the *de Compositione*, with an introductory sketch of (1) ancient prose rhythm, (2) the order of words in the classical (as compared with the modern) languages?

sources. **Cornificius**, for example, the supposed author of the *Rhetorica ad Herennium* (produced about 85 B.C.), mentions the three varieties of style; and he, like Cicero, was of earlier date than Dionysius[1]. Cornificius, further, mentions *imitation* as one of the aids to oratorical proficiency[2].

From Cornificius we pass to **Cicero**. The earliest of Cicero's rhetorical works, the *De Inventione*, coincides in many points with the *Rhetorica ad Herennium*. It follows closely the rhetorical system of Hermagoras. The *Orator*, on the other hand, which was one of the latest of the rhetorical series and forms an admirable treatise on style, draws from a wider field. Express reference is made in it to Plato, Aristotle, and Theophrastus, as well as to Isocrates and his pupils Ephorus, Naucrates, and Theodectes. It is probably to Theophrastus that Cicero owes the threefold division of style (into grand, plain, and intermediate) which he recognises in the *Orator* and elsewhere[3].

In regard to *imitation* Cicero maintained the view, held later by Dionysius, that Demosthenes was the best model for oratory, as combining in his own person the three types of style. Whereas contemporary Roman Atticists were found to select for exclusive imitation either difficult and elaborate writers like Thucydides or at the other end of the scale clear and natural writers like Lysias, Cicero saw that all such efforts were mistaken. Perhaps his own Asiatic leanings, as well as his delicate perception of the different genius of the two languages, made him particularly averse from artificial

[1] *Rhet. ad Her.* iv. 8, 11 (ed. Marx): 'sunt igitur tria genera, quae genera nos figuras appellamus, in quibus omnis oratio non vitiosa consumitur: unam *gravem*, alteram *mediocrem*, tertiam *extenuatam* vocamus. gravis est quae constat ex verborum gravium levi et ornata constructione; mediocris est quae constat ex humiliore neque tamen ex infima et pervulgatissima verborum dignitate; attenuata est quae demissa est usque ad usitatissimam puri consuetudinem sermonis.'

[2] *Ibid.* i. 2, 3: 'haec omnia tribus rebus adsequi poterimus: arte, imitatione, exercitatione. ars est praeceptio quae dat certam viam rationemque dicendi: imitatio est qua impellimur cum diligenti ratione ut aliquorum similes in dicendo valeamus esse: exercitatio est adsiduus usus consuetudoque dicendi.'

[3] The *tria genera dicendi* indicated in *Orator* § 21 are the *grande*, *medium* and *tenue*. Cp. *de Or.* iii. 177, 'itaque tum graves sumus, tum subtiles, tum medium quiddam tenemus.' See also *de Opt. Gen. Or.* 2.

attempts to write Latin with a calculated simplicity when neither the evasive charm of Lysias nor the native beauty of his Attic Greek was at the writer's command[1].

It may be added here that an older contemporary of Cicero, **Varro**, wrote a περὶ Χαρακτήρων, a work which seems to have treated of the types of style and to have been drawn from Greek sources. The *Ars Poetica* of **Horace** was probably based on a Greek treatise by Neoptolemus of Parium, an Alexandrian writer. A principal purpose of Horace in writing his letter to the Pisos seems to have been to enjoin the incessant study of the great Greek models:—

> vos exemplaria Graeca
> nocturna versate manu, versate diurna[2].

In the tenth book of the *Institutio Oratoria* **Quintilian** reviews the Greek authors from whom the Roman student of style may learn useful lessons; and in so doing, he exhibits many points of contact (in most cases probably due to the use of the same Greek sources) with the *De Imitatione* of Dionysius. In the Twelfth Book he refers briefly to the traditional division of the types of style: "altera est divisio, quae in tres partes et ipsa discedit, qua discerni posse etiam recte dicendi genera inter se videntur. namque unum *subtile*, quod ἰσχνόν vocant, alterum *grande* atque *robustum*, quod ἁδρόν dicunt, constituunt; tertium alii *medium* ex duobus, alii *floridum* (namque id ἀνθηρόν appellant) addiderunt" (Quintil. *Inst. Or.* xii. 10, 58). A good example of Quintilian's gift of literary appreciation is the passage in which he praises Demosthenes[3].

(3) **'Longinus.'** The author of the *De Sublimitate*, like Quintilian and like Tacitus (whose *Dialogus de Oratoribus*

[1] That Cicero, in his own day, was attacked as Asiatic, may be seen from Quintil. *Inst. Or.* xii. 10, 12 and Tac. *Dial. de Or.* c. 18.

[2] Hor., *Ep. ad Pis.*, 268.

[3] Quintil. *Inst. Or.* x. 1, 76: 'oratorum longe princeps Demosthenes ac paene lex orandi fuit: tanta vis in eo, tam densa omnia, ita quibusdam nervis intenta sunt, tam nihil otiosum, is dicendi modus, ut nec quod desit in eo nec quod redundet invenias.'

offers some curious points of resemblance to the Greek treatise both in the accident of its disputed authorship and in the more important particular of its lament for the decay of eloquence), probably belongs to the first century A.D.[1] In form the book is a literary letter which starts with a criticism of the treatise written upon the same subject by Caecilius, the friend and younger contemporary of Dionysius[2]. Its subject, therefore, is ὕψος (*the sublime, elevation of style*) and the five sources of ὕψος, viz. thought, passion, figures, diction, composition. It cannot be said that the three types of style are clearly recognised in the *De Sublimitate*, though in c. 33 *αἱ ὑπερμεγέθεις φύσεις* are distinguished from *τὰς μὲν ταπεινὰς καὶ μέσας φύσεις*. But the ὕψος which the treatise extols is closely related to the *μεγαλοπρέπεια* of other rhetoricians.—The question of *imitation* is eloquently treated in cc. 13, 14[3].

[1] The question of the date and authorship of the *De Sublimitate* is of much less importance than the due appreciation of a work so long neglected. Here again it will be well to quote the judgment of a modern critic: "His work remains towering among all other work of the class, the work of a critic at once Promethean and Epimethean in his kind, learning by the mistakes of all that had gone before, and presaging, with instinctive genius, much that was not to come for centuries after" (Saintsbury, *History of Criticism*, i. 174).

[2] In style Caecilius favoured *ἰσχνότης*, 'Longinus' ὕψος, Dionysius the *χαρακτὴρ μέσος*.

[3] In his own style the author of the *De Sublimitate*, like Plato, whom he imitates, occasionally uses poetical words. Nor does he disdain the use of parisosis and homoeoteleuton. His love of rhythm leads him sometimes to invert the natural order of words, and also to sacrifice brevity. The treatise opens with a most elaborately constructed sentence: *τὸ μὲν τοῦ* Κεκιλίου *συγγραμμάτιον | ὃ περὶ ὕψους συνετάξατο | ἀνασκοπουμένοις ἡμῖν ὡς οἶσθα κοινῇ | Ποστούμιε †Φλωρεντιανὲ φίλτατε | ταπεινότερον ἐφάνη τῆς ὅλης ὑποθέσεως | καὶ ἥκιστα τῶν καιρίων ἐφαπτόμενον | οὐ πολλήν τε ὠφέλειαν | ἧς μάλιστα δεῖ στοχάζεσθαι τὸν γράφοντα | περιποιοῦν τοῖς ἐντυγχάνουσιν, κτλ.*—It may be interesting here to add (from Blass, *Grammatik des neutestamentlichen Griechisch*, p. 274) two of the best constructed periods in the Greek Testament. The author of the first was, it will be remembered, a physician and so a man likely to have enjoyed a good literary education. (1) *ἐπειδήπερ πολλοὶ ἐπεχείρησαν | ἀνατάξασθαι διήγησιν περὶ τῶν πεπληροφορημένων ἐν ἡμῖν πραγμάτων | καθὼς παρέδοσαν ἡμῖν οἱ ἀπ᾽ ἀρχῆς αὐτόπται καὶ ὑπηρέται γενόμενοι τοῦ λόγου | ἔδοξε κἀμοὶ παρηκολουθηκότι ἄνωθεν πᾶσιν ἀκριβῶς | καθεξῆς σοι γράψαι κράτιστε Θεόφιλε | ἵνα ἐπιγνῷς περὶ ὧν κατηχήθης λόγων τὴν ἀσφάλειαν.* Ev. Luc. *init.* (2) *πολυμερῶς καὶ πολυτρόπως πάλαι ὁ θεὸς λαλήσας τοῖς πατράσιν ἐν τοῖς προφήταις | ἐπ᾽ ἐσχάτου τῶν ἡμερῶν τούτων ἐλάλησεν ἡμῖν ἐν υἱῷ | ὃν ἔθηκεν κληρονόμον πάντων | δι᾽ οὗ καὶ ἐποίησεν τοὺς αἰῶνας | ὃς ὢν ἀπαύγασμα*

The great merit of the *Sublime* is that it fires the reader with the love of noble literature, and forces him to apprehend the vast difference between correctness and creative power, between talent and genius. The author is a rhetorician who would have seen at a glance the surpassing greatness of Shakespeare, however ignorant Shakespeare might have shown himself of the *Figures* catalogued in (say) Puttenham's *Arte of English Poesie.*

(4) **Hermogenes.** The last name we need mention is that of Hermogenes of Tarsus (170 A.D.), who elaborated a system of rhetoric which long remained supreme. The importance of Hermogenes, in regard to the present survey, is that he does not recognise the three types, but a number of qualities (*ἰδέαι*), of style. The qualities are seven in number: *clearness*, *grandeur*, *beauty*, *poignancy*, *characterisation*, *truth*, *mastery*[1]. The last quality is shown in the successful application of the other six[2]. By Hermogenes, as by Dionysius two centuries earlier, Demosthenes is regarded as the best model for oratorical imitation. Probably this fact was now so generally allowed that the earlier classification of writers according to styles seemed out of date and useless. The types of style had served their day; one had been added to the other, and the distinctions between them had worn thinner and thinner. It may well have seemed that the only thing left was to assume a number of general qualities of style and to regard Demosthenes as displaying them all with brilliant effect.

τῆς δόξης καὶ χαρακτὴρ τῆς ὑποστάσεως αὐτοῦ | φέρων τε τὰ πάντα τῷ ῥήματι τῆς δυνάμεως αὐτοῦ | καθαρισμὸν τῶν ἁμαρτιῶν ποιησάμενος | ἐκάθισεν ἐν δεξιᾷ τῆς μεγαλωσύνης ἐν ὑψηλοῖς | τοσούτῳ κρείττων γενόμενος τῶν ἀγγέλων | ὅσῳ διαφορώτερον παρ' αὐτοὺς κεκληρονόμηκεν ὄνομα. Ep. ad Hebr. *init.*

[1] *σαφήνεια, μέγεθος, κάλλος, γοργότης, ἦθος, ἀλήθεια, δεινότης.*

[2] Hermog. *π. ἰδ.* ii. 9 *ἡ δεινότης ἡ περὶ τὸν λόγον ἐστὶ μὲν κατ' ἐμὴν γνώμην οὐδὲν ἄλλ' ἢ χρῆσις ὀρθὴ πάντων τῶν τε προειρημένων εἰδῶν τοῦ λόγου καὶ τῶν ἐναντίων αὐτοῖς, καὶ ἔτι δι' ὧν ἑτέρων σῶμα λόγου γίνεσθαι πέφυκε. τὸ γὰρ εἰς δέον καὶ κατὰ καιρὸν καὶ τὸ οὕτως ἢ ἐκείνως εἰδέναι τε καὶ δύνασθαι χρῆσθαι πᾶσί τε λόγων εἴδεσι καὶ πάσαις ἀντιθέσεσι καὶ πίστεσι ἐννοίαις τε προκαταρκτικαῖς ἢ καταστατικαῖς ἢ καὶ ἐπιλογικαῖς, ἁπλῶς τε ὅπερ ἔφην, τὸ πᾶσι τοῖς πεφυκόσι σῶμα λόγου ποιεῖν χρῆσθαι δύνασθαι δεόντως καὶ κατὰ καιρὸν ἢ ὄντως οὖσα δεινότης ἐμοί γε εἶναι δοκεῖ.*—Some passages of Hermogenes will be found translated in Jebb's *Att. Or.* ii. pp. 73, 298.

B. Contents of the De Elocutione. General Aspects of Greek Stylistic Study.

In the following summary, as in the printed text, the division into chapters, which is adopted simply for convenience, has no manuscript authority[1]. The division into sections has tradition, as well as utility, to recommend it, having been introduced by Petrus Victorius for the purpose of the translation and notes in his edition of 1562. It stands on a very different footing from that division of the New Testament into verses which Robert Stephanus is said to have made some years earlier (1551), when journeying on horseback (*inter equitandum*, as his son tells us) between Paris and Lyons. A minute subdivision, ill-suited for narrative and epistle, serves conveniently enough for the precepts of a rhetorical treatise.

SUMMARY.

I. Preliminary Remarks on the Period, etc.

§§ 1—8. The 'members' (κῶλα): and their appropriate length.

§ 9. The 'phrase' (κόμμα).

§§ 10, 11 ff. The period (περίοδος).

§§ 12—18. The periodic and the disjointed style (ἑρμηνεία κατεστραμμένη, ἑρμηνεία διῃρημένη). Number of members in a period.

§ 19. The historical period (περίοδος ἱστορική).

§ 20. The rhetorical period (περίοδος ῥητορική).

§ 21. The conversational period (περίοδος διαλογική).

§§ 22—24. Periods formed of contrasted members (ἐξ ἀντικειμένων κώλων περίοδοι).

§ 25. Symmetrical members (κῶλα παρόμοια).

§§ 26—29. Members with similar terminations (ὁμοιοτέλευτα). Cautions with regard to their use.

§§ 30—33. The enthymeme (ἐνθύμημα). Difference between enthymeme and period.

§§ 34, 35. The member (κῶλον) as defined by Aristotle and Archedemus.

[1] A list of the Greek headings found in P 1741 will be given later, in the course of the critical footnotes.

II. The four Types of Style.—The Elevated Style.

§§ 36, 37. The four types of style (χαρακτῆρες τῆς ἑρμηνείας) are: the plain (ἰσχνός), the elevated (μεγαλοπρεπής), the elegant (γλαφυρός), the forcible (δεινός).

§§ 38—127. General subject: the elevated style (χαρακτὴρ μεγαλοπρεπής, s. λόγιος), with the following subdivisions:—

(1) Elevation in composition or arrangement, σύνθεσις μεγαλοπρεπής, §§ 38—74;

(2) Elevation in subject-matter, πράγματα μεγαλοπρεπῆ (= διάνοια μεγαλοπρεπής), §§ 75, 76;

(3) Elevation in diction, λέξις μεγαλοπρεπής, §§ 77—113;

(4) Frigidity (τὸ ψυχρόν) as the correlative vice of the elevated style, §§ 114—127. [Like elevation, frigidity arises at three points: (1) διάνοια, (2) λέξις, (3) σύνθεσις. The very acme of frigidity is reached in hyperbole, §§ 124—126.]

Subsidiary topics in the following sections:—

§§ 59—67. Figures of Speech (σχήματα λέξεως).
§§ 68—74. Hiatus (σύγκρουσις φωνηέντων).
§§ 78—88. Metaphor (μεταφορά).
§§ 89, 90. Simile (εἰκασία) and imagery (παραβολή).
§§ 91—93. Onomatopoeic or coined words (ὀνόματα πεποιημένα).
§§ 99—102. Allegory (ἀλληγορία).
§§ 103—105. Brevity, aposiopesis, indirect and harsh-sounding expressions, etc.
§§ 106—111. Epiphoneme (ἐπιφώνημα).
§§ 112, 113. Poetical colour in prose (τὸ ποιητικὸν ἐν λόγοις).

III. The Elegant Style.

§§ 128—189. General subject: the elegant style (χαρακτὴρ γλαφυρός), with the following subdivisions and topics:—

(1) Charm and gaiety of expression, χαριεντισμὸς καὶ ἱλαρὸς λόγος, §§ 128—172.

(*a*) Kinds of grace and their elements, εἴδη τῶν χαρίτων καὶ ἐν τίσιν, §§ 128—136.

(*b*) Sources of grace, *τόποι τῆς χάριτος*, §§ 137—162.

(*α*) Sources in diction and composition, *τόποι τῆς λέξεως καὶ τῆς συνθέσεως*: Figures, etc. §§ 137—155.

(*β*) Sources in subject-matter, *τόποι τῶν πραγμάτων*: Proverbs, Fables, Comparisons, Hyperboles, etc. §§ 156—162.

(*c*) Difference between the ridiculous (*τὸ γελοῖον*) and the charming (*τὸ εὔχαρι*), §§ 163—172.

(2) Elegant diction, beautiful and smooth words (*λέξις γλαφυρά*: *ὀνόματα καλὰ καὶ λεῖα*), §§ 173—178.

(3) Elegant composition, *σύνθεσις γλαφυρά*, §§ 179—185.

(4) Affected style (*χαρακτὴρ κακόζηλος*) as the correlative vice of the elegant style, §§ 186—189.

IV. The Plain Style.

§§ 190—235. General subject: the plain style (*χαρακτὴρ ἰσχνός*), with the following subdivisions:—

(1) Plain subject-matter, *πράγματα ἰσχνά*, § 190.

(2) Plain diction, *λέξις ἰσχνή*, §§ 190, 191.

(3) Plain composition, *σύνθεσις ἰσχνή*, §§ 204—208.

(4) Arid style (*χαρακτὴρ ξηρός*) as the correlative vice of the plain style, §§ 236—239.

Subsidiary topics in the following sections:—

§§ 191—203. Concerning clearness, *περὶ τῆς σαφηνείας*. [Also: concerning stage-style and concerning repetition, *περὶ ὑποκριτικῶν καὶ περὶ ἐπαναλήψεως*, §§ 194 ff.]

§§ 209—220. Concerning vividness, *περὶ τῆς ἐναργείας*.

§§ 221, 222. Concerning persuasiveness, *περὶ τῆς πιθανότητος*.

§§ 223—235. Concerning the epistolary style, *περὶ τοῦ ἐπιστολικοῦ χαρακτῆρος*. This is to be regarded (cp. § 235) as a blend of the plain and the graceful styles.

V. The Forcible Style.

§§ 240—304. General subject: the forcible style (χαρακτὴρ δεινός), with the following subdivisions:—

(1) Forcible subject-matter, πράγματα δεινά, § 240.

(2) Forcible composition, σύνθεσις δεινή, §§ 241—271.

(3) Forcible diction, λέξις δεινή, §§ 272—286.

(4) Concerning the graceless style, περὶ τοῦ ἀχάριτος χαρακτῆρος, §§ 301—304.

Subsidiary topics:—

§§ 287—298. Concerning figured language, περὶ τοῦ ἐσχηματισμένου λόγου.

§§ 299, 300. Concerning hiatus in forcible passages, περὶ συγκρούσεως ἐν δεινότητι.

It would no doubt be possible, with a little straining, to give an appearance of greater symmetry to the above summary. But, in truth, the περὶ Ἑρμηνείας is not altogether systematic[1]. It contains a number of digressions and repetitions. The digressions may be inferred from the above analysis, in which an endeavour has been made to mark out the ground-plan of the work as clearly as possible. Sometimes the author himself indicates a digression, as in § 178 (ταῦτα μὲν δὴ παρατεχνολογείσθω ἄλλως. τῶν δὲ εἰρημένων ὀνομάτων τὰ λεῖα μόνα ληπτέον ὡς γλαφυρόν τι ἔχοντα). What he here means is that it was relevant to discuss ὀνόματα λεῖα in connexion with the χαρακτὴρ γλαφυρός, but not relevant to discuss ὀνόματα ὀγκηρά, κτλ. Of repetitions examples will be found in §§ 121, 220, 243, 248, if these are compared respectively with §§ 6, 94, 99, 31. On the whole, however, despite repetitions and digressions, the treatise wears an unpretending and business-like air; and this largely because it wastes few words in making its points and has no formal introduction or conclusion.

Though the treatise is uneven in execution, it has many general excellences as well as numberless merits of detail.

[1] The irregularity of structure may, to a certain extent, be intended to avoid monotony, as when (in the treatment of the types of style) πράγματα, σύνθεσις, and λέξις are arranged in almost every possible order.

Its chief general excellence is that it brings a refined taste, and a diligent study of Greek literature, to bear upon the important subject of the types of style. Among merits of detail (and it is by the success with which definite points of detail are handled that such a treatise must mainly be judged), we may mention its appreciation (after Theophrastus) of the fact that distinction of style is shown as much in what is omitted as in what is said (§ 222), and its corresponding reference (§ 288) to Plato's reticence in the *Phaedo* and to the delicacy with which Ctesias makes his messenger 'break the news' (§ 216); in the personal touches which seem to show that the author understood the value of the precept *laudando praecipere* (§ 295), and that he had an eye for good acting (§ 195) and some sense of humour (§§ 79, 297); in his hints as to the appropriate employment of hyperbole (§ 52) or of natural expression (§§ 27, 28, 300), of omitted or reiterated conjunctions (§§ 64, 63), of accumulated figures (§§ 61, 62, 268), of verbal music (§§ 184, 185, 69, 174), of graceful themes and expression (§§ 132 ff.), of the periodic and resolved styles in combination (§ 15)[1]; or in his similarly felicitous warnings against the dangers of bombast (§§ 121, 304)[2].

The traditional title of the treatise is περὶ Ἑρμηνείας, the best available rendering of which in English is *Concerning Style*. The word ἑρμηνεία occurs in the opening section, where by τὴν ἑρμηνείαν τὴν λογικήν is meant *prose-writing*[3]. The usual Greek term for *style* is that employed by Aristotle and Theophrastus, λέξις. It may be that the use of ἑρμηνεία in this sense was favoured by the Isocratic school of rhetoricians, since approximations to it are found in the *Rhetorica ad Alexandrum*[4].

The framework of the treatise is supplied, as will have

[1] The same judicious regard for variety is seen in the treatment of hiatus (§ 68), and of the types of style (§§ 36, 37).

[2] Among longer passages, §§ 223—235 are specially interesting as an early example of "How to Write a Letter" (πῶς δεῖ ἐπιστέλλειν is the heading in P),—of the Polite Art of Letter-Writing.

[3] Or *prose-composition*, in the wide modern sense of the word *composition*.

[4] For a further discussion of the word ἑρμηνεία, reference may be made to the Glossary (s. v.).

been seen, by a description of the four types of style (χαρακτῆρες τῆς ἑρμηνείας). It will, consequently, be convenient to give here a slightly more detailed and connected account of the characteristics assigned to these styles than a tabular analysis can supply.

At the outset it is made clear that any one of the four types will blend with any other, the only exception being that the elevated type will not unite with the plain type, of which it is the direct opposite. The union of elevation, force and grace, is seen in Homer's poetry, in Plato's dialogues, and in the writings of Xenophon, Herodotus, and many others. The **elevated** style has three aspects: the thought, the diction, and the composition. Paeonic rhythm, at the beginning and the end of the 'members,' contributes to elevated composition: e.g. Thucyd. ii. 48, ἤρξατο δὲ τὸ κακὸν ἐξ Αἰθιοπίας. Long 'members' and rounded periods have the like effect: e.g. Thucyd. ii. 102, ὁ γὰρ Ἀχελῷος κ.τ.λ. Elevation is also favoured by harsh sounds, hiatus, conjunctions; and by figures such as *anthypallage*, *epanaphora*, *anadiplosis*. In elevated diction metaphors, brief comparisons, compound and coined words (ὀνόματα πεποιημένα) should be employed, and a sparing use made of allegory. Thucydides is regarded as the leading example of the elevated style. The vice corresponding to elevation is frigidity, of which a definition is given from Theophrastus. Frigidity, like elevation, shows itself in thought, diction and composition,—in senseless hyperbole, in exaggerated expressions, in sentences unrhythmical on the one hand or metrical on the other. §§ 36—127.

The **elegant** type has charm and vivacity. The subject-matter may be charming in itself. But expression can make it still more so. The means employed are such as harmless pleasantries; pointed brevity; significant words added unexpectedly at the end of a sentence; the figures *anadiplosis*, *anaphora*, and the like; the use of proverbs, fables, comparisons, hyperboles; the use likewise of beautiful and smooth words. In elegant composition some approach to metrical effects is admissible. Illustrations of the graceful style are quoted from Sappho among poets and Xenophon among prose-writers, while (in addition to Xenophon) Plato and Herodotus, and in some degree Demosthenes, are held to exemplify this style in the special province of *composition*.—The perverted variety of the

elegant type is the affected or mannered style, which in composition particularly affects anapaestic rhythms. §§ 128—189.

The **plain** type (of which Lysias may be taken as the representative) aims at clearness and simplicity, and draws on the language of ordinary life. It avoids strange compounds, as well as coined words, asyndeton, and all ambiguities. It favours *epanalepsis*, or the repetition of connecting particles for the sake of clearness; with the same object, it will say one thing twice over; it avoids dependent constructions, and adopts the natural order of words; it employs simple periods, but shuns long 'members,' the clashing of long vowels and diphthongs, and the use of striking figures. This type possesses the qualities of vividness and persuasiveness. By a wise economy of language it says neither too much nor too little, and leaves the impression of directness and sincerity. Its obverse is the dry, or arid, type. This is illustrated in the three aspects of thought, diction, and composition. §§ 190—239.

The **forcible** type (of which no representative is named, though Demosthenes is oftenest quoted in illustration) affects a pregnant brevity of expression, such as that of the Lacedaemonians. Proverbs and allegories may be employed with effect in the forcible style. The close of the period will be strongly marked; 'phrases' will be preferred to 'members'; harshness of sound will not be shunned; antithesis and rhyming terminations will be avoided; *aposiopesis* will be serviceable, and so generally will any form of speech which implies more than it says. Mordant wit contributes to force, and the same may be said of such figures as *prosopopoeia*, *anadiplosis*, *anaphora*, *asyndeton*, *climax*. Forcible diction is the outcome of metaphors, short comparisons, striking compounds, apt expressions, rhetorical questions, euphemism, allegory, hyperbole, figured speech, hiatus. The vicious extreme of the forcible type is the graceless style, which is closely allied to frigidity. §§ 240—304[1].

A general view of the entire contents of the περὶ Ἑρμηνείας shows that the treatise answers to its title,—that it is concerned throughout with *style*, in that broad sense of the term

[1] In this sketch of the characteristics of the various types of style as described by Demetrius much help has been derived from Volkmann, *Rhetorik der Griechen und Römer*[2], pp. 539—544.—It will be noticed that some of the *figures* may be appropriately used in more than one of the types.

which will include diction and composition[1]. The thought (or subject-matter), as distinguished from the expression, is but cursorily treated. It is pointed out in § 75 that a great subject may be spoiled by poor writing, and conversely in §§ 133, 134 that good subjects can be enhanced, and unpleasant subjects rendered attractive, by a writer's skill. In § 76 the remark is made that "the painter Nicias regarded the subject itself as part of the pictorial art, just as plot and legend are a part of poetry"; and the author of the *περὶ Ἑρμηνείας* himself shows, in his own treatment of his chosen theme, how difficult, or rather how impossible, it is to discriminate precisely between substance and form[2]. Yet for practical purposes the distinction is a useful and necessary one, as we see at once if we look at the surviving body of Greek criticism. Divide this body for our present purpose into two parts[3] (viz. (1) Aristotle, (2) Dionysius of Halicarnassus, the *περὶ Ὕψους*, the *περὶ Ἑρμηνείας*), and we recognise at once that, on the whole, the first part is more occupied with substance than with form, and that (again on the whole) the second part is more occupied with form than with substance[4]. The historical and personal reasons

[1] *Diction* covering the choice of words, and *composition* the structure of sentences and the rhythm of the period.

[2] The interfusion, or marriage, of substance and form, and the evils of exaggerated attention to the latter, are happily described by Quintilian, *Inst. Orat.* viii. Prooem. 20—22: "curam ergo verborum rerum volo esse sollicitudinem. nam plerumque optima rebus cohaerent et cernuntur suo lumine; at nos quaerimus illa, tanquam lateant seseque subducant. itaque nunquam putamus circa id esse, de quo dicendum est, sed ex aliis locis petimus et inventis vim afferimus. maiore animo aggredienda eloquentia est, quae si toto corpore valet, ungues polire et capillum reponere non existimabit ad curam suam pertinere."—Dionysius (*de Isocr.* c. 12) agrees with Quintilian in subordinating the words to the sense, if any such distinction should be made: *βούλεται δὲ ἡ φύσις τοῖς νοήμασιν ἕπεσθαι τὴν λέξιν, οὐ τῇ λέξει τὰ νοήματα.* Dionysius himself accordingly, in his literary estimates, discusses fully the *πραγματικὸς τόπος* (which taxes to the utmost the maturest powers, *de Comp. Verb.* c. 1), as well as the *λεκτικὸς τόπος*.

[3] The distinction made above is intended simply to imply that *λέξις* receives comparatively far more attention in Dionysius, in the *π. ὕψους*, and in the *π. ἑρμ.*, than in Aristotle. In particular, such minute analysis as Dionysius gives of the literary styles of individual authors is found in the extant work neither of Aristotle nor of any other Greek critic.

[4] In his article 'Poetry' in the *Encyclopaedia Britannica*, Mr Theodore Watts-

for this in the case of Aristotle have already been glanced at. But the general question of Aristotle's attitude to style requires some attention, if we are to form a fair estimate of it in itself and to compare it satisfactorily with that of the later Greek writers.

On the one hand it must be admitted that Aristotle, in his writings as they have come down to us, does treat the subject of style in such a way as to afford some just ground for the disappointment so often expressed by admirers of his surpassing genius. It is not simply that invention is discussed at much greater length than style, and that the latter finds no place in his definition of rhetoric: all this we might have anticipated for various reasons which need not now be stated[1]. Nor is it simply that, in the comparatively small space allotted to style, questions grammatical rather than literary are sometimes raised: this is a feature which Aristotle's works share with the critical treatises of antiquity generally, and historically the confusion is as natural as is the great interest shown in what now seem peculiarly arid points of grammar. The substantial fact is that, when all allowance has been made for the fragmentary condition of the *Poetics* and for the oratorical preoccupation of the Third Book of the *Rhetoric*, Aristotle says but little about the beauties of elevated and poetical language. The disappearance of the grand style in the poetry of his own century seems to cause him no concern (*Rhet.* iii. 1, 9), nor does he appear to observe the corresponding decline in

Dunton says: "Perhaps the first critic who tacitly revolted against the dictum that substance, and not form, is the indispensable basis of poetry was Dionysius of Halicarnassus, whose treatise upon the arrangement of words is really a very fine piece of literary criticism....The Aristotelian theory as to invention, however, dominated all criticism after as well as before Dionysius." This statement is interesting and suggestive. It is, however, subject to the qualification that the later critics, such as Dionysius, probably drew largely from Theophrastus' lost *περὶ Λέξεως*, which seems to have been a separate and substantial work.

[1] That Aristotle includes in his definition of rhetoric invention only, and not expression, is pointed out by Quintilian: "nihil nisi inventionem complecitur, quae sine elocutione non est oratio" (*Inst. Or.* ii. 15, 13). Aristotle's definition runs as follows: *ἔστω δὴ ῥητορικὴ δύναμις περὶ ἕκαστον τοῦ θεωρῆσαι τὸ ἐνδεχόμενον πιθανόν* (*Rhet.* i. c. 2 init.).

poetical genius. It is true that Aristotle was a great scientific thinker living in an age of prose. But among the contemporary oratorical prose, some of whose secrets (as it seems to modern readers) might have been usefully discussed in the *Rhetoric*, was that of Demosthenes; and this is practically ignored. Aristotle's omissions on the aesthetic side are supplied by the Graeco-Roman critics, and the *Treatise on the Sublime* eloquently proclaims how far true genius transcends mere correctness and propriety.

On the other hand, if we desire a definition of good style, where shall we find a better than that given by Aristotle himself in the *Poetics*: "The perfection of style is to be clear without being mean[1]"? It is implied in these words that good style has virtues as well as graces, graces as well as virtues. Or, to adopt a distinction found in the later critics, there are in style not only necessary virtues (*ἀρεταὶ ἀναγκαῖαι*), but accessory virtues (*ἀρεταὶ ἐπίθετοι*)[2]. Clearness (*σαφήνεια*) was included in the former category; and like its allied virtues of brevity (*συντομία*) and purity (*Ἑλληνισμός*), it was perhaps less systematically taught than those accessory arts (such as the heightening of style) which, according to Dionysius, best reveal an orator's power[3]. Clearness is, it may be, best inculcated through examples of its opposite, as when oracular ambiguities are illustrated by Aristotle (*Rhet.* iii. 5, 4), or as when Dionysius condemns the obscurity of Thucydides (*de Thucyd.* cc. 50, 51). Some positive precepts of a useful kind are, however, given in the *De Elocutione*, §§ 196—198, with the curious addition (§ 203) that clearness must be studied most of all in the plain

[1] Aristot. *Poet.* xxii. 1: *λέξεως δὲ ἀρετὴ σαφῆ καὶ μὴ ταπεινὴν εἶναι* (S. H. Butcher's translation). That Aristotle intended the definition to apply substantially to prose as well as poetry is clear from *Rhet.* iii. 2, 1: *ὡρίσθω λέξεως ἀρετὴ σαφῆ εἶναι. σημεῖον γὰρ ὅτι ὁ λόγος, ἐὰν μὴ δηλοῖ, οὐ ποιήσει τὸ ἑαυτοῦ ἔργον· καὶ μήτε ταπεινὴν μήτε ὑπὲρ τὸ ἀξίωμα, ἀλλὰ πρέπουσαν· ἡ γὰρ ποιητικὴ ἴσως οὐ ταπεινή, ἀλλ' οὐ πρέπουσα λόγῳ.*

[2] A list of both kinds will be found in *D. H.* (*Dionysius of Halicarnassus: the Three Literary Letters*), p. 172.

[3] Dionys. Hal. *de Thucyd.* c. 23, *ἐξ ὧν μάλιστα διάδηλος ἡ τοῦ ῥήτορος γίνεται δύναμις.*

or unadorned type of composition. As the more showy parts of style are so apt to engross attention, it was a great thing that Aristotle should have assigned to perspicuity the first place in his definition[1]. This gives that indispensable quality the emphasis which Quintilian laid upon it when he said that the speaker must look to it that his hearer shall not merely understand, but shall find it absolutely impossible to misunderstand[2].

In the same passage Quintilian points out that a speaker gains little credit for mere correctness and clearness; if he employs no artistic embellishment, he seems rather to be free from faults than to show striking excellence[3]. Now Aristotle, in the second half of his definition, discountenances meanness of style; but his positive hints, in *Rhet.* iii. 6, with regard to the attainment of dignified expression seem meagre and mechanical, and are possibly to some extent ironical. He regards style in general as the popular part of rhetoric, and consequently treats it cursorily, concluding his account as follows: "The most literary style is the epideictic, which is in fact meant to be read; next to it comes the forensic. It is idle to make the further distinction that style must be attractive or elevated. Why should these qualities be attributed to it rather than self-control, or nobility, or any other moral excellence? The qualities already mentioned will manifestly make it attractive, unless our very definition of good style is at fault. This is the sole reason why it should be clear and not mean but appropriate. It fails in clearness both when it is prolix and when it is condensed. The middle path is clearly the fittest. And so attractiveness will result

[1] And in the second half it is noteworthy that μὴ ταπεινήν is used: meanness is represented as a defect to be avoided, rather than elaboration as an excellence to be coveted. The danger of regarding elaboration as a positive virtue is the possible encouragement of *fine writing*—that vice of 'écrire trop bien' which, according to M. Anatole France, is the worst of all.

[2] Quintil. viii. 2, 24: "quare non ut intellegere possit, sed ne omnino possit non intellegere, curandum."

[3] Quintil. viii. 3, 1: "venio nunc ad ornatum, in quo sine dubio plus quam in ceteris dicendi partibus sibi indulget orator. nam emendate quidem ac lucide dicentium tenue praemium est, magisque ut vitiis carere quam ut aliquam magnam virtutem adeptus esse videaris."

from the elements already mentioned,—a suitable combination of the familiar and the unusual, rhythm, and the persuasiveness which is the outcome of propriety[1]." There are several points of great interest in this passage. A hint is dropped (with the careless opulence of Aristotle) regarding the difference between ordinary oratorical or spoken prose on the one hand, and on the other hand literary prose such as that of Isocrates and his school of pamphleteers and historians. It is interesting, too, to see the doctrine of the mean (*τὸ μέσον*) imported from the ethical domain and applied to discourage prolixity and the opposite vice of undue condensation. And it is still more interesting to observe at the same time that Aristotle does not approve the use, in connexion with style, of terms denoting personal qualities such as 'attractiveness' and 'elevation.' Possibly he here alludes with disapproval to some early definition or classification of styles which was being mooted by Theophrastus or Theodectes[2]. He points out that the elements of an attractive style have already been described. To this it might be replied that types of style will vary greatly according to the manner in which the various elements are combined; and this Aristotle would no doubt admit, though he might hold that on questions of tact positive instruction could only be moderately successful[3]. But on the whole, even in Aristotle, and still more in the later critics, the Greek attention to the

[1] Aristot. *Rhet.* iii. 12, 6: *ἡ μὲν οὖν ἐπιδεικτικὴ λέξις γραφικωτάτη· τὸ γὰρ ἔργον αὐτῆς ἀνάγνωσις· δευτέρα δὲ ἡ δικανική. τὸ δὲ προσδιαιρεῖσθαι τὴν λέξιν, ὅτι ἡδεῖαν δεῖ καὶ μεγαλοπρεπῆ, περίεργον· τί γὰρ μᾶλλον ἢ σώφρονα καὶ ἐλευθέριον καὶ εἴ τις ἄλλη ἤθους ἀρετή; τὸ δὲ ἡδεῖαν εἶναι ποιήσει δῆλον ὅτι τὰ εἰρημένα, εἴπερ ὀρθῶς ὥρισται ἡ ἀρετὴ τῆς λέξεως· τίνος γὰρ ἕνεκα δεῖ σαφῆ καὶ μὴ ταπεινὴν εἶναι ἀλλὰ πρέπουσαν; ἂν τε γὰρ ἀδολεσχῇ, οὐ σαφής, οὐδὲ ἂν σύντομος. ἀλλὰ δῆλον ὅτι τὸ μέσον ἁρμόττει. καὶ τὸ ἡδεῖαν τὰ εἰρημένα ποιήσει, ἂν εὖ μιχθῇ, τὸ εἰωθὸς καὶ ξενικόν, καὶ ὁ ῥυθμός, καὶ τὸ πιθανὸν ἐκ τοῦ πρέποντος.*

[2] Quintil. iv. 2, 63: "illa quoque ut narrationi apta ita cum ceteris partibus communis est virtus, quam Theodectes huic uni proprie dedit; non enim magnificam modo vult esse verum etiam iucundam expositionem." Cp. *π. ἑρμ.* § 114.

[3] Aristot. *Rhet.* iii. 7, 8: *τὸ δ' εὐκαίρως ἢ μὴ εὐκαίρως χρῆσθαι κοινὸν ἁπάντων τῶν εἰδῶν ἐστίν.* And he might have added how difficult it is to teach this tact by precept: cp. Dionys. Hal. *de Comp. Verb.* c. 12, *καιροῦ δὲ οὔτε ῥήτωρ οὐδεὶς οὔτε φιλόσοφος εἰς τόδε χρόνου τέχνην ὥρισεν.* No matter how many rules may be given, much must depend on the individual's sense of *καιρός, τὸ πρέπον, τὸ μέσον.*

minutiae of expression is conspicuous, especially when contrasted with modern laxity.

The assiduous care devoted by Greek writers to the attainment of beautiful form is attested not only by the excellence of their writings themselves, but by the stories told in antiquity concerning the industry with which Plato, Isocrates, and Demosthenes polished and repolished their compositions. A like inference may also be drawn from the elaborate exposition of the laws of Greek artistic composition offered by the ancient critics, whose analysis, though sometimes pushed too far, is found on examination to have a solid basis of fact. For example, the long list of *figures* (*σχήματα*) attributed to Demosthenes shows, if it shows nothing else, with what various art a great master could play upon so perfect an instrument as the Greek language[1]. The same impression is produced by the elaborate rules laid down for the structure of the *period* (*περίοδος*), with its members (*κῶλα*) and phrases (*κόμματα*); and by the considerations which are said to determine the admission or avoidance of *hiatus* (*σύγκρουσις φωνηέντων*). And it has been reserved for the scholarship of our own time to show in detail that the measured march of the prose of Demosthenes is largely due to the fact that as far as possible he avoids the occurrence of three or more consecutive short syllables, unless these form part of a single word, or of two words so closely connected as to be practically one.

The rhythmical prose of Demosthenes may be regarded as hitting the mean between the metrical restrictions of poetry and the untrammelled licence of ordinary conversation. The Greek theorists saw how sensitive even an ordinary audience was to the pleasure of musical sound; Dionysius gives some striking illustrations of the fact[2]. They felt, therefore, that prose must not forego all the advantage thus possessed by poetry, and that, while it was bad art to write metrical prose, it was also bad art to write unrhythmical

[1] For the Demosthenic figures, see Blass, *Att. Bereds.*[2] iii. pp. 159 ff., and Rehdantz-Blass, *Demosthenes' Neun Philippische Reden: Rhetorischer und Stilistischer Index*, passim.

[2] *D. H.* p. 14.

prose. Most Greek prose, it must always be remembered, was originally intended for the ear rather than for the eye; and in later times, when he could no longer listen to the author's voice, the lover of literature employed a skilled *anagnostes* to read to him.

Modern scholars, distressed by the minute analysis to which the Graeco-Roman critics subjected the charms of literary style, have exclaimed that we would willingly, if we could, "attribute all the minute analysis of sentences in Greek orations to the barren subtlety of the rhetors of Roman times, and believe that the old orators scorned to compose in gyves and fetters, and study the syllables of their periods, and the prosody of them, as if they were writing poetry[1]." But, surely, we never feel, to take the case of poetry itself, that the genius of Shakespeare was straitened because he wrote in verse; nor do we find it easier to believe that the mastery (δεινότης) of Demosthenes was the less because it embraced at once form and substance, manner and matter. Sovereign artists find their best opportunity in the so-called restraints of form; they move most freely within the bounds of law. It may be, however, that the rhetoricians themselves are somewhat to blame for this prejudice; in their zeal to unlock the secrets of literary expression they sometimes seem to ignore the difference between the methods by which the artist composes and the analyst decomposes, between the method of life and the method of dissolution, between creative fire and cold criticism. They seem sometimes almost to suggest that a work of genius might be produced by the careful observance of their rules. They forget that a great writer passes rapidly and almost unconsciously through the stages of instinct, habit, and art. In a sense he absorbs all processes, and is modest enough to remember that there is withal an element of happy chance in composition,—that "skill is in love with luck, and luck with skill[2]."

[1] Mahaffy, *Classical Greek Literature*, ii. p. 192.

[2] Agathon's line τέχνη τύχην ἔστερξε καὶ τύχη τέχνην (cp. *Journal of Hellenic Studies*, xx. 46). Aristotle is fond of quoting from Agathon lines showing the part played by τύχη in human action. Cp. π. ὕψ. ii. 3.

Granted, however, that the Graeco-Roman rhetoricians sometimes magnify their calling unduly, our debt remains great to such a writer as Dionysius for his attempt in the *De Compositione Verborum* to analyse the appeal made to the emotions by beautiful words harmoniously arranged. He discloses many beauties which would otherwise have been lost upon modern readers, and we cannot fail to endorse his assertion that care for the minutest details of eloquence could not be below the dignity even of a Demosthenes[1].

Dionysius himself had, no doubt, a constructive aim in his analysis of the great writings of the past. He was a believer in *imitation* (μίμησις), and holds up Demosthenes as a model, pointing out that Demosthenes in his turn had imitated Thucydides[2]. No higher standard than the Demosthenic could have been chosen; and the effect of Dionysius' advocacy on the Greek writing of his own time cannot have been other than good. In contemporary Latin literature, imitation of Greek and early Roman writers was also much in vogue; and the Greek influence purified Roman taste, though

[1] Dionys. Hal. *de Comp. Verb.* c. 25: cp. Cic. *Orator*, 140 ff.—The value of the kind of verbal analysis offered by Dionysius might be illustrated by a somewhat similar analysis of Virgil's line *tendebantque manus ripae ulterioris amore* in Mr A. C. Bradley's recent Inaugural Lecture on *Poetry for Poetry's Sake*, p. 25: "But I can see this much, that the translation (sc. 'and were stretching forth their hands in longing for the further bank') conveys a far less vivid picture of the outstretched hands and of their remaining outstretched, and a far less poignant sense of the shore and the longing of the souls. And it does so partly because this picture and this sense are conveyed not only by the obvious meaning of the words, but through the long-drawn sound of 'tendebantque,' through the time occupied by the five syllables and therefore by the idea of 'ulterioris,' and through the identity of the long sound 'or' in the penultimate syllables of 'ulterioris amore'—all this, and much more, apprehended not in this analytical fashion, nor as *added* to the beauty of mere sound and to the obvious meaning, but in unity with them and so as expressive of the poetic meaning of the whole." Such analysis as this will, in many minds, quicken the sense of beauty; and in so doing it will surely justify itself, even to those who least like to see the secrets of literary beauty investigated. It is in the best sense educative, and so is a similar analysis of other Virgilian lines in Mr Courthope's *Life in Poetry: Law in Taste*, p. 72. Cp. the chapter on the "Style of Milton: Metre and Diction" in Mr Walter Raleigh's essay on *Milton*.

[2] Dionys. Hal. *de Thucyd.* c. 53.—The *De Elocutione* presupposes the habit of imitation, but it does not often refer directly to it, though in §§ 112, 113 the practice of Herodotus and Thucydides, as imitators, is contrasted.

it may have tended to stifle originality and to discourage independence. In the so-called 'classical' criticism of the sixteenth, seventeenth, and eighteenth centuries of our own era, it was perhaps from Horace more directly than from Dionysius that the idea of *imitation* was derived. And in our own generation R. L. Stevenson, who (with no direct knowledge of the Greek critic) has analysed style in a manner very similar to that of Dionysius, has left it on record that he "played the sedulous ape," when training himself to write[1]. The great use of the imitation of masterpieces is that it gives a young writer hints in craftsmanship and reveals to him hidden beauties in his models; if carried to excess and allowed to check spontaneity and impair sincerity, it is fatal to all true style.

The subject of English prose style has been treated in recent years not only by R. L. Stevenson, but by writers as various as Walter Pater (*Appreciations*, pp. 1—36), Walter Raleigh (*Style*), Herbert Spencer (*Philosophy of Style*), J. Earle (*English Prose*, pp. 334—368), G. Saintsbury (*Specimens of English Prose Style*, pp. xv.—xlv.), and J. A. Symonds (*Essays Speculative and Suggestive*, i. pp. 256—331 and ii. 1—29)[2].

A glance at these English books on style, and still more at French manuals of composition such as that of Géruzez or German treatises like Gerber's *Die Sprache als Kunst*, will show how much of the old classification and terminology still remains,—'figures of thought,' 'figures of speech,' 'period,' and the like[3]. Some ancient excesses, such as the application of the term *figures of speech* to words like 'iamiam' and

[1] For Stevenson's own description of his early habits of imitation, reference may be made to Graham Balfour's *Life of Robert Louis Stevenson*, vol. i. p. 200. Stevenson's essay on *Some Technical Elements of Style in Literature* will be found in his *Miscellanies*, iii. pp. 236—261 (Edinburgh edition): "it is a singularly suggestive inquiry into a subject which has always been considered too vague and difficult for analysis, at any rate since the days of the classical writers on rhetoric, whom Stevenson had never read" (*Life*, ii. p. 11).

[2] To this list may be added the introductory notices in the five volumes of Craik's *English Prose Selections*.

[3] *Period*, *colon*, and *comma* with a change of meaning now do duty for terms of punctuation.

'liberum,' have—it is to be hoped—disappeared, leaving only what has been proved by experience to be of permanent utility. Thus restrained, the ancient doctrine of tropes and figures remains the basis of the modern[1]. And the four Demetrian *types of style* seem to be regarded as a useful division for modern purposes, since in English poetry the *elevated* style can be freely illustrated from Milton, the *graceful* from Tennyson, the *forcible* from Shakespeare, the *simple* from Wordsworth[2]. But though much of the ancient doctrine survives, there are (in almost every country except the United States of America) some signs of failing interest in the subject generally. In France, the country of great prose, rhetoric and style have always been carefully studied, thanks largely to the long tradition which linked the schools of Lyons and Bordeaux with the teaching of Quintilian[3]. And yet, even in France, the study is said to be declining; and so rhetoric, which in ancient times was widely cultivated

[1] Wilhelm Scherer (*Poetik*, p. 50): "Die (antike) Rhetorik hat ferner für die Lehre vom Ausdruck die Classification der Tropen und Figuren so reich ausgebildet, dass die ganze Folgezeit nichts hinzufügte."—For 'iamiam' and 'liberum' as figures of speech, cp. Quintil. ix. 1, 16; and for 'dead figures of speech,' see J. P. Postgate's *Preface*, p. xxx. to Mrs Cust's translation of Bréal's *Essai de Sémantique*.

[2] Cp. Abbott and Seeley's *English Lessons for English People*, pp. 69—86, where these divisions are adopted and illustrations given from the poets mentioned above.—It might be interesting to ask what estimate an ancient Greek critic would have formed of such lines as Browning's in *Pippa Passes*:—

God's in his heaven—
All's right with the world!

He would probably have decided that they lacked μεγαλοπρέπεια (cp. π. ἑρμ. § 5), for an example of which he might point to Sophocles' rendering of the same idea:—

θάρσει μοι, θάρσει, τέκνον· ἔτι μέγας οὐρανῷ
Ζεύς, ὃς ἐφορᾷ πάντα καὶ κρατύνει. (Soph. *El.* 174.)

Browning's lines he would presumably refer to the χαρακτὴρ ἰσχνός and praise them if he regarded them as dramatically or otherwise appropriate (cp. Cassio's "Well: God's above all," *Othello*, ii. 3). The author of the περὶ Ἑρμηνείας at all events, with his liking for familiar proverbs, would look with favour on a literary style that was in close touch with the spoken language.

[3] Quintilian was of Spanish origin. His name, like that of the Gaul Marcus Aper in the *Dialogus de Oratoribus*, suggests the start which the Latin races, as compared with the Teutonic, were to have in the field of rhetoric or literary criticism.

and in the middle ages was one of the subjects of the *trivium*, is being threatened in her great modern stronghold. All the more reason that other countries, if they hold the view that to write one's own language correctly and beautifully is no small part of a true patriotism, should be ready to learn from the lessons of the past[1].

One of these lessons is the perennial nature of the antithesis, *Asianism* and *Atticism*, a reference to which may fitly conclude this part of the Introduction. 'Asianism' and 'Atticism' are, it must be admitted, difficult expressions to define exactly[2]. But certain passages of Cicero, Dionysius, and Quintilian, sufficiently indicate the historical origin of the term *Asianism*, and the general tendencies which it and Atticism embodied in the opinion of critics well qualified to judge. In the *Brutus*, Cicero describes eloquence (at the end of the Attic period) as setting sail from the Piraeus, and then passing through the islands of the Ægean and traversing the whole of Asia, sullying herself on the way with foreign fashions, losing her sound and wholesome Attic style, and almost unlearning her native language[3]. In the same way Dionysius dates the decline of the 'ancient and philosophic rhetoric' from the death of Alexander of Macedon, and vividly depicts the scandalous ways of the meretricious rhetoric which had usurped its place[4]. Quintilian, again,

[1] Gerald of Wales, writing at the beginning of the thirteenth century and lamenting the low ebb to which letters had sunk in England, seems (as far as can be judged from his fragmentary text and from subsequent references to his views) to have laid stress on the importance of "recte lepide ornate loqui," and to have recommended training "non solum in trivio, verum etiam in authoribus et philosophis" (Brewer, *Giraldi Cambrensis Opera*, iv. pp. 7, 8).

[2] The difficulty is noticed by Wilamowitz-Moellendorff in his paper on *Asianismus und Atticismus* (Hermes, xxxv. 1 ff.). The recent literature of the subject is reviewed by Ammon in Bursian's *Jahresbericht über die Fortschritte der classischen Altertumswissenschaft*, xxviii. 2, pp. 206—211.

[3] Cic. *Brut.* 51: "nam semel e Piraeo eloquentia evecta est, omnes peragravit insulas atque ita peregrinata tota Asia est, ut se externis oblineret moribus omnemque illam salubritatem Atticae dictionis et quasi sanitatem perderet ac loqui paene dedisceret."

[4] Dionys. Hal. *de Antiq. Orat.* c. 1: cp. *D. H.* pp. 43, 44.—The controversy is not mentioned in the π. ἑρμ., which however seeks its models in the best Attic writers.

remarks that Asiatic oratory lacked judgment and restraint; that, whereas Attic taste and refinement could not endure an idle redundancy, the Asiatics carried their innate vanity and bombast into the domain of eloquence[1].

Atticism may, therefore, be regarded, from the standpoint of the Graeco-Roman critics, as a reversion to the classical models, and Asianism as a literary degeneracy showing itself chiefly, but not entirely, in the use of excessive ornament. It was, above all, in the want of the Attic sense of measure and fitness that Asianism declared itself. Among the Attic writers we find examples of the stately as well as of the plain style; among the Asiatic writers, emulators of the plain style as well as of the stately. But among the latter the Attic taste is wanting; and this makes all the difference[2]. They made no attempt to preserve that taste through constant contact with the Attic masterpieces, or through the study of rhetoric as an art rather than as simple declamation.

In Latin literature of almost every period Asianism had its advocates and representatives. This is also true of Atticism, which readily commended itself to the severity of taste so characteristic of the Roman character. It is, indeed, to the ruling classes of Rome that Dionysius ascribes the

[1] Quintil. *Inst. Or.* viii. prooem. 17: "his (sc. Asianis) iudicium in eloquendo ac modus (defuit)"; *ibid.* xii. 10, 17: "quod Attici limati quidam et emuncti nihil inane aut redundans ferebant, Asiana gens tumidior alioqui atque iactantior vaniore etiam dicendi gloria inflata est."

[2] Quintil. xii. 10, 20 has well marked the essential unity underlying the individual differences of the Attic writers: "nemo igitur dubitaverit, longe esse optimum genus Atticorum. in quo ut est aliquid inter ipsos commune, id est iudicium acre tersumque: ita ingeniorum plurimae formae. quapropter mihi falli multum videntur, qui solos esse Atticos credunt tenues et lucidos et significantes et quadam eloquentiae frugalitate contentos ac semper manum intra pallium continentes. nam quis erit hic Atticus? sit Lysias; hunc enim amplectuntur amatores istius nominis modum."—After mentioning in this way Isocrates, Antiphon, Isaeus and others, Quintilian proceeds: "quid denique Demosthenes? non cunctos illos tenues et circumspectos vi, sublimitate, impetu, cultu, compositione superavit? non insurgit locis? non figuris gaudet? non translationibus nitet? non oratione ficta dat tacentibus vocem? non illud iusiurandum per caesos in Marathone ac Salamine propugnatores rei publicae satis manifesto docet, praeceptorem eius Platonem fuisse? quem ipsum num Asianum appellamus plerumque instinctis divino spiritu vatibus comparandum?"

triumph which Atticism seemed to have won in his own day[1]. Cicero, whether through the influence of his Rhodian training or through his own instinctive perception of oratorical effect, was no extreme adherent of the Attic school. He cannot have failed, though he nowhere expressly assigns this reason, to recognise that the style of such a writer as Lysias would be out of harmony with the genius of Latin, a language in which (owing to its comparatively limited resources) simplicity is apt to end in baldness. It was rather in the rich periods of Isocrates that Cicero found his model for that Latin rhetoric which writers of modern Europe have so often imitated; and it is therefore not easy to exaggerate the influence of this Attic orator upon the development of artistic prose. And if this be true of Isocrates, it applies to his master Gorgias. There is, in truth, something strangely fascinating in the lasting and prolific energy of these two indomitable old men.

As was pointed out earlier in this introduction, Gorgias may well be considered the founder of artistic prose. It is true that his love of the figures, and of other ornaments of style, sometimes led him into extravagance and fine writing, and caused his name to be coupled in antiquity with that of Hegesias, the supposed founder of Asianism[2]. Nevertheless it was a great achievement to establish the doctrine that prose no less than poetry should be artistic. Only at a comparatively recent stage of modern literary criticism was it recognised that the *Iliad* and the *Odyssey* are not 'natural' poetry but artificial in the highest degree. Gorgias no doubt saw this, as did Dionysius at a later time; and he would have perceived no less clearly that the simplicity of such prose as that of Lysias was not natural but the result of art,—was, in fact, a studied simplicity.

Personally Gorgias is an excellent type of that daring and exuberant vigour which languages no less than nations need if they are perpetually to renew their youth. He lived to a ripe old age, attributing (it is said) his longevity to the

[1] *D. H.* pp. 34, 35.

[2] See *π. ὕψ.* iii. 2.

fact that he had never given the rein to the lower pleasures[1]. In his style he would seem to have remained always youthful, and thus to have incurred the reproach which later critics intended to convey by the terms *μειρακιεύεσθαι* and *νεανιεύεσθαι*.

His pupil Isocrates, on the other hand, illustrates the usual rule that with added years there comes a more subdued beauty of style[2]. Two great admirers of Isocrates in later days, a Roman master of style and a Greek critic, have recognised to the full the part played in the formation of style by the ardour of youth. *In the young orator I would welcome a luxuriant opulence*, says Cicero, when describing the early efforts of Sulpicius[3]. *Every youthful heart*

[1] Cp. T. G. Tucker (*Classical Review*, xiv. 247) on a 'Saying of Gorgias,' where the reference is to Plutarch *de Glor. Athen.* 5.

[2] Cic. *Or.* 176: "Gorgias autem avidior est generis eius et his festivitatibus—sic enim ipse censet—insolentius abutitur; quas Isocrates, cum tamen audivisset in Thessalia adulescens senem iam Gorgiam, moderatius etiam temperavit; quin etiam se ipse tantum, quantum aetate procedebat—prope enim centum confecit annos—relaxarat a nimia necessitate numerorum; quod declarat in eo libro, quem ad Philippum Macedonem scripsit, cum iam admodum esset senex; in quo dicit sese minus iam servire numeris quam solitus esset." The reference here is to Isocr. *Phil.* 27, *οὐδὲ γὰρ ταῖς περὶ τὴν λέξιν εὐρυθμίαις καὶ ποικιλίαις κεκοσμήκαμεν αὐτόν, αἷς αὐτός τε νεώτερος ὢν ἐχρώμην καὶ τοῖς ἄλλοις ὑπέδειξα, δι ὧν τοὺς λόγους ἡδίους ἂν ἅμα καὶ πιστοτέρους ποιοῖεν. ὧν οὐδὲν ἔτι δύναμαι διὰ τὴν ἡλικίαν.* These words would be written when Isocrates was 90. In his *Panathenaicus* (aet. 98) he writes: *νεώτερος μὲν ὢν...περὶ ἐκείνους (τοὺς λόγους) ἐπραγματευόμην τοὺς περὶ τῶν συμφερόντων τῇ τε πόλει καὶ τοῖς ἄλλοις"Ελλησι συμβουλεύοντας, καὶ πολλῶν μὲν ἐνθυμημάτων γέμοντας, οὐκ ὀλίγων δ' ἀντιθέσεων καὶ παρισώσεων καὶ τῶν ἄλλων ἰδεῶν τῶν ἐν ταῖς ῥητορείαις διαλαμπουσῶν καὶ τοὺς ἀκούοντας ἐπισημαίνεσθαι καὶ θορυβεῖν ἀναγκαζουσῶν* (Isocr. *Panath.* 1, 2). The 'old man eloquent,' therefore, like Milton himself, cultivated greater austerity in his later years (for Milton in this regard, cp. Seeley *Lectures and Essays* p. 144). Milton threw off, in particular, that 'troublesome and modern bondage of riming,' the connexion of which with the 'figure' *ὁμοιοτέλευτον* has been so well traced in Norden's *Kunstprosa* (ii. 810 ff.).

[3] Cic. *de Orat.* ii. 21, 88 (Antonius loquitur), 'atque ut a familiari nostro exordiar, hunc ego, Catule, Sulpicium primum in causa parvula adulescentulum audivi, voce et forma et motu corporis et reliquis rebus aptis ad hoc munus, de quo quaerimus, oratione autem celeri et concitata, quod erat ingenii, et verbis effervescentibus et paulo nimium redundantibus, quod erat aetatis. Non sum aspernatus; *volo enim se efferat in adulescente fecunditas*; nam sicut facilius in vitibus revocantur ea, quae sese nimium profuderunt, quam, si nihil valet materies, nova sarmenta cultura excitantur, item volo esse in adulescente, unde aliquid amputem; non enim potest in eo esse sucus diuturnus, quod nimis celeriter est maturitatem

passionately pursues beauty of style, says Dionysius, when he offers his *Arrangement of Words* to the young Melitius Rufus as a birthday gift. Yet no two writers have shown more plainly, in their rhetorical teaching, how great is the need of discipline, if style is to be not only ardent, but simple, strong, and beautifully clear.

C. Date and Authorship of the De Elocutione.

For more than one reason it has seemed best to give some account of the subject-matter of the *De Elocutione*, and of other similar treatises on prose style, before discussing the difficult question of its date and authorship. Where possible, it is as well not to start with that note of scepticism which is so characteristic of modern scholarship, but rather first of all to suggest, independently of disputed points, the literary value and permanent interest of the work in question. The course here taken has this further advantage that the internal evidence with regard to the date and authorship of the *De Elocutione* can now be considered in the light of the historical sketch already given. And in this, as in so many similar cases, it is the internal evidence that requires the most detailed treatment.

I. Internal Evidence.

Reserving for the present the discussion of the external evidence, which is of a precarious kind, we may ask what opinion we could have formed, on purely internal grounds, as to the date of the treatise, if it had come down to us

adsecutum.' Cp. *Brut.* 91, 316, 'quibus non contentus Rhodum veni meque ad eundem, quem Romae audiveram, Molonem applicavi cum actorem in veris causis scriptoremque praestantem, tum in notandis animadvertendisque vitiis et instituendo docendoque prudentissimum. is dedit operam—si modo id consequi potuit—, ut nimis redundantes nos et superfluentes iuvenili quadam dicendi impunitate et licentia reprimeret et quasi extra ripas diffluentes coerceret.' The words of Dionysius are *ἐπτόηται γὰρ ἅπασα νέου ψυχὴ περὶ τὸν τῆς ἑρμηνείας ὡραϊσμόν* (*de Comp. Verb.* c. 1).

without any external evidence bearing upon the point. To what century, and to what group of writers on style, should we have been inclined to assign it? The following table, which includes the principal writers mentioned earlier in this introduction, will show the character of the problem, though it may be very far from suggesting a definite solution of it. The names are of course arranged, and assigned to centuries, in a rough and approximate order only.

CHRONOLOGICAL TABLE OF GREEK AND ROMAN EXPONENTS OF STYLE.

500—400 B.C.	Empedocles. Corax. Tisias. Gorgias. Protagoras. Prodicus. Hippias. Theodorus. Thrasymachus. Antiphon.
400—300 B.C.	Lysias. Isocrates. Demosthenes. Plato. Aristotle. Theophrastus. Demetrius Phalereus.
300—200 B.C.	[Alexandria.] [Hegesias.]
200—100 B.C.	[Pergamus.] Hermagoras.
100 B.C.—1 A.D.	Cornificius. Cicero. Horace. Dionysius of Halicarnassus. Caecilius of Calacte.
1—100 A.D.	'Longinus' (third century, according to the traditional view). Tacitus (*Dialogus de Oratoribus*). Quintilian.
100—200 A.D.	Hermogenes.

(1) **Sources of the Treatise, and its Prosopographia.** Whoever the author may have been, it is clear that he follows, to a great extent, the teaching of the Peripatetic school. As will be shown in the course of the Notes, references are made to **Aristotle** throughout the treatise[1]. At first sight, indeed, the *De Elocutione* might seem to be simply

[1] See §§ 11, 28, 29, 34, 38, 41, 81, 97, 116, 154, 157, 164, 225, 230, 233, 234.

a more comprehensive treatment of the subject of style on the lines laid down in the Third Book of the *Rhetoric*. The Peripatetics as a class are mentioned in § 181. Aristotle's immediate successor **Theophrastus** is quoted in §§ 41, 114, 173, 222, 250, and is probably followed in many other places. The numerous references made to Aristotle in the course of one brief treatise seem the more noteworthy in contrast with the practice of other rhetoricians, such as Dionysius of Halicarnassus, who are inclined to dispute or ignore the authority of the philosophers and their followers[1]. It is, accordingly, not surprising that Petrus Victorius who had studied both the *Rhetoric* and the *De Elocutione* so carefully should have upheld the tradition which ascribes it to Demetrius Phalereus. This is the view also adopted (probably from Victorius) by Milton when, towards the end of his *Tractate of Education*, he refers to "a graceful and ornate rhetoric, taught out of the rule of Plato, Aristotle, Phalereus, Cicero, Hermogenes, Longinus.'

But though many important details are borrowed from Aristotle, the scheme of the book as a whole clearly implies the currency of a doctrine later than his. The treatise opens with an introductory account of the periodic structure of sentences; but its real subject is, as already indicated, the four types of style. Now this classification cannot be due to Aristotle, since in his extant works we find no more than the germs of such a division of style; and it is unlikely that Theophrastus recognised four types. Yet the fourfold division does not appear to have originated with the author of the *De Elocutione* (§ 36), though he claims to have treated a neglected aspect of one of the types (§ 179). It is even stated (§ 36) that some authorities recognised only two types, the plain and the elevated. A natural, though not an absolutely necessary, inference from all this is that the writer lived at a time, considerably later than that of Aristotle, when the doctrine of the types of style had undergone many

[1] *D. H.* pp. 40, 41.—It will be remembered that the practical rhetoric of the Isocratic school was revived, at Rome, by Dionysius, who had for collaborator the Sicilian Caecilius. Though he more than once acknowledges his own obligations to Theophrastus, Dionysius rebukes (*Ep. ad Amm. I.*) the pretensions of certain Peripatetics of his day.

developments and modifications. The special point in which the *De Elocutione* differs from all other similar extant treatises is its recognition of δεινότης as a separate type of style[1].

After this brief mention of Aristotle and Theophrastus as sources from whom parts, and parts only, of the *De Elocutione* are drawn, we may proceed to review any further personal names, occurring in the course of the treatise, which seem to bear on the question of date and authorship. The most important name from this point of view is that of **Demetrius Phalereus** himself, which is actually found in the treatise. In § 289 we read: "Often in addressing a despot, or any person otherwise ungovernable, we may be driven to employ a figure of language if we wish to censure him. Demetrius of Phalerum dealt in this way with the Macedonian Craterus, who was seated aloft on a golden couch, wearing a purple mantle, and receiving the Greek embassies with haughty pride. Making use of a figure, he said tauntingly: 'We ourselves once received these men as ambassadors together with yon Craterus.'" The existence of this section naturally raised doubts as to the authorship in the minds of the scholars of the Renaissance; and the *De Elocutione* thus passed, much earlier than the *De Sublimitate*, into that position of dispute and uncertainty which has been the lot of so many Greek rhetorical treatises. Victorius, however, saw in the section a proof of his own view with respect to the authorship. It is only natural, he remarks, that Demetrius Phalereus should desire to keep alive the memory of a deed which did him so much honour[2]. Later believers in the Demetrian authorship have thought it safer to assume, on slender grounds, that the passage in question is a late addition[3].

[1] Two circumstances make it specially difficult to infer date of authorship from the subject-matter of rhetorical treatises: (1) the dearth of extant documents in the period between Aristotle and Cicero; (2) the habit of unacknowledged compilation.

[2] *Petri Victorii Commentarii in librum Demetrii Phalerei de Elocutione* (Flor., 1594) p. 252: ".....qui factum id suum honestum perire noluerit, ideoque monimentis litterarum prodiderit, quod exemplo multorum facere potuerit, praesertim cum mirifice conveniat huic loco."

[3] H. Liers, *De Aetate et Scriptore libri qui fertur Demetrii Phalerei* περὶ Ἑρμηνείας, p. 34.

No literary reference throughout the *De Elocutione* is so damaging to the traditional view as this. But the mention of other names, or the manner of their mention, may also be held to suggest a later time. No inference can perhaps be drawn, one way or the other, from the nature of the allusions to the orators **Demosthenes** and **Demades.** The supremacy of Demosthenes is, it is true, not acknowledged quite so explicitly in this as in other writings of its class; but the possession of a high reputation is implied in the large number of illustrations drawn from his speeches. Demades was an orator of some mark, but the relatively small number of quotations (§§ 282 ff.) from him shows that he is not considered to stand on anything like the same level as Demosthenes.

A more definite indication of late authorship may be sought in the references (§§ 153, 193, 194) to **Menander** and **Philemon.** Menander and Philemon were contemporaries of Demetrius Phalereus; but it seems to be the judgment of *posterity* that is conveyed in § 193: "This is the reason why, while Philemon is only read, Menander (whose style is for the most part broken) holds the boards." The later standpoint seems also implied in the allusion (§ 204) to ἡ νέα κωμῳδία[1]. It is hardly likely, either, that Demetrius Phalereus would have spoken collectively of οἱ Περιπατητικοί (§ 181) as possessing common characteristics of style, or would have quoted from Aristotle and Theophrastus as from authorities widely recognised in the rhetorical schools. The Greek classics seem, in the *De Elocutione*, to be designated as οἱ ἀρχαῖοι (§§ 67, 244), as distinguished from the rhetoricians, styles, and movements of the author's own time, which are represented by such expressions as οἱ νῦν ῥήτορες (§ 287), ἡ νῦν κατέχουσα δεινότης (§ 245), ὡς νῦν ὀνομάζομεν (§ 237).

In connexion with these indications of a later period may be mentioned a non-literary reference which would seem to point to Roman times. The section in question runs as follows: "In general it may be said that the epiphoneme bears a likeness to the decorations in wealthy homes,—

[1] These and other doubtful points will be more fully discussed in the Notes.

cornices, triglyphs, and *broad purples.* Indeed, it is in itself a mark of verbal opulence" (§ 108). If by πορφύραις πλατείαις in this passage is meant the laticlave of the Roman senator, then clearly the *De Elocutione* cannot be from the hand of Demetrius Phalereus. But unfortunately the expression is not altogether free from ambiguity[1]. The same uncertainty attends the reference to *the man of Gadara* in § 237. If the rhetorician **Theodorus of Gadara** is really meant, then we have a reference to the time not only of Rome but of Augustan Rome[2].

The *De Elocutione* contains references to many other authors,—poets as well as prose-writers. But these references yield no definite evidence with regard to the date of the treatise. There is, however, some reason to think that **Artemon** (§ 223) and **Archedemus** (§ 34) were comparatively late authors, and their date is accordingly discussed in the Notes, to which reference may also be made for similar discussions concerning other writers[3].

As the references made in the *De Elocutione* to previous authors are so numerous, it might perhaps be thought to be a safe inference that a writer who, like Dionysius of Halicarnassus, is not mentioned was not known. But this does not by any means follow, especially if the author of the *De Elocutione* was contemporary with, or only slightly later than, Dionysius. In his rhetorical writings, extensive and miscellaneous as they are, Dionysius himself only once mentions his contemporary and fellow-worker Caecilius of Calacte. Nor ought we too readily to assume that two such authors as Dionysius and the writer of the *De Elocutione* would necessarily know of each other's work. It is forgotten how small the circulation of books in antiquity may have been, owing to the expense and labour of reproduction; and how many, various, and far removed (in time and place) from one another were the rhetorical schools. For these and other

[1] See note on § 108. [2] See note on § 237. P 1741 has Γαδηρεύς.

[3] *Sotades* (§ 189), *Dicaearchus* (§ 182), *Sophron* (§ 126), *Ctesias* (§ 212), *Philistus* (§ 198), *Cleitarchus* (§ 304), *Praxiphanes* (§ 57), and the painter *Nicias* (§ 76).

reasons we shall look with distrust on that class of argument which would maintain that the *De Elocutione* must of necessity have come later than the works of Dionysius of Halicarnassus because the latter recognise only three, the former four types of style.

(2) **Language of the Treatise: Vocabulary, Grammar, etc.** Leaving the sources and the personal names of the *De Elocutione*, we may proceed to investigate its language, —terminology and vocabulary generally, accidence and syntax.

The very title-word ἑρμηνεία seems itself to imply a considerably later date than that of Aristotle and Theophrastus, with both of whom (as it has already been pointed out) the accepted term for 'style' is λέξις, while with Aristotle ἑρμηνεία is a logical or grammatical rather than a literary term. In the same way, a technical term so elaborate as ξηροκακοζηλία (§ 239), meaning 'affectation in thought and aridity in composition,' must surely belong to an advanced stage in the study of style. The term was, the writer tells us, in his own day a recent invention, like the simpler compound κακόζηλος: and certainly no such compound presents itself in classical times. Another rhetorical term which is specified as recent is λόγιος, used as equivalent to μεγαλοπρεπής[1]. The phrase ἡ νῦν κατέχουσα δεινότης (§ 245) has already [p. 53 supra] been incidentally mentioned, and attention has been called [p. 52] to the recognition of δεινότης as a separate type of style.

Full details concerning the rhetorical, grammatical, and metrical terms found in the *De Elocutione* are given in the Notes and Glossary; and as far as possible, some indication is added as to the earliest known occurrence of comparatively late words. Scholars have sometimes attempted to ground an argument as to date upon the fact that certain expressions are missing from this rhetorical terminology, the chief of which perhaps is τρόπος in the sense of 'trope.' They have urged that, inasmuch as Cicero (*Brut.* xvii. 6) employs the term and as it probably was in use considerably before his time, the *De Elocutione* must have been written at a com-

[1] § 38 ἄρξομαι δ' ἀπὸ τοῦ μεγαλοπρεποῦς, ὅνπερ νῦν λόγιον ὀνομάζουσιν.

paratively early date. But apart from the possibility that the word is employed in this sense in § 120, no trustworthy argument can be founded on omissions of this kind. It is unsafe to infer ignorance from silence.

On the other hand, the **late words or forms** occurring in the *De Elocutione* are very numerous. The following belong to the post-classical age, none of them being found (in extant documents) earlier than Alexandrian, and some not earlier than Graeco-Roman times:—

ἀνθυπαλλαγή (§ 60)
ἀνθυπαλλάσσειν (§ 59)
ἀνυπόκριτος (§ 194)
ἁπλοϊκός (§ 244)
ἀποτομία (§ 292)
ἀποφθεγματικός (§ 9)
ἀρκτικός (§ 56)
ἀσημείωτος (§ 202)
ἀστεϊσμός (§§ 128, 130)
ἀσφαλίζεσθαι (§§ 85, 193)
αὐλητρία (§ 240)
γνωμολογικός (§ 9)
διαμόρφωσις (§ 195)
διασπασμός (§ 68)
διήγημα (§§ 8, 137, etc.)
δυσήκοος (§ 48)
δυσκατόρθωτος (§ 127)
δύσρητος (§ 302)
δύσφθογγος (§ 246)
δυσφωνία (§§ 48, 105)
δύσφωνος (§§ 69, 70, 105)
ἐμφατικός (§ 51)
ἐναφανίζειν (§ 39)
ἐξαιρέτως (§ 125)
ἐξαπλοῦν (§ 254)
εὐήκοος (§§ 48, 258, 301)
θαυμασμός (§ 291)
κακοφωνία (§§ 219, 255)
καταληκτικός (§§ 38, 39)
κατασμικρύνειν (§§ 44, 123)
κατερᾶν (§ 302)
κινδυνώδης (§§ 80, 85, 127)
κυκλοειδής (§ 11)
λεκανίς (§ 302)
λιθοβολεῖν (§ 115)
μεταμορφοῦν (§ 189)
μονοσύλλαβος (§ 7)
ὁλοκληρία (§ 3)
ὀνειδιστικῶς (§ 289)
παραπληρωματικός (§ 55)
προκαταρκτικός (§§ 38, 39)
ῥυθμοειδής (§ 221)
σμικρύνειν (§ 236)
σπειρᾶν (§ 8)
συγκάλυμμα (§ 100)
συγκαταλήγειν (§ 2)
συμπεραιοῦν (§ 2)
συναλοιφή (§ 70)
συνάφεια (§§ 63, 182)
τουτέστιν or τοῦτ' ἔστι (§§ 271, 294, 301)
ὑποδάκνειν (§ 260)
ὑποκατασκευάζειν (§ 224)
φιλοφρόνησις (§§ 231, 232)

Similarly the treatise contains a number of words found

in classical times but here used in a **post-classical sense,**— in a meaning not found before the Graeco-Roman or at all events the Alexandrian age :—

ἀπαγγελία (§ 114)
αὐτόθεν (§ 122)
βάσανος (§ 201)
διαπαίζειν (§ 147)
δοκιμάζειν (§ 200)
ἐκτίθεσθαι (§§ 35, 200)
ἐπιφέρειν (§§ 34, 51, etc.)
ἑρμηνεύειν (§§ 46, 120, 121)
ἠχώδης (§§ 42, 68)
λογικός (§§ 1, 42, 117)
λοιπόν (§ 240)
παρέλκειν (§ 58)
περιαγωγή (§§ 19, 45, etc.)
πρόσωπον (§§ 130, 134, etc.)
σημειώδης (§ 208)
ὑπερπίπτειν (§ 42)

On the other hand, a good many words or forms occur which are specially **Attic :**—

ἄγροικος (§§ 167, 217)
ἀτεχνῶς (§§ 1, 5, etc.)
ἀστεΐζεσθαι (§ 149)
αὐτοσχεδιάζειν (§ 224)
ἑτερόφθαλμος (§ 293)
κινδυνεύειν (§ 40)
κομψεία (§ 36)
κωμῳδεῖν (§ 150)
κωμῳδοποιός (§ 126)
ναυτιᾶν (§ 15)
σμικρός (§ 237)
τερθρεία (§ 27)
ψίαθος (§ 302)

These Attic forms are of course consistent with either classical or post-classical date,—with either Attic or Atticist authorship. But the latter alternative is decisively recommended by the simultaneous occurrence of so many words and forms which are admittedly post-classical. The Atticism is but the veneer.

It is worth notice that a considerable number of words or forms occurring in the *De Elocutione* are ἅπαξ εἰρημένα. The following list is, probably, fairly complete :—

ἀδολεσχότερος (§ 212)
ἀρχαιοειδής (§ 245)
ἀτακτοτέρως (§ 53)
δυνάστις (§ 292)
δύσφθογγος (§ 246)
ἐπιπληθύεσθαι (§ 156)
εὐκαταστρόφως (§ 10)
μετασυντιθέναι (§§ 11, 59, etc.)
μετροειδής (§§ 181, 182)
ξηροκακοζηλία (§ 239)
παράξυσμα (§ 55)
περισσοτεχνία (§ 247)
πολυηχία (§ 73)
προαναβοᾶν (§ 15)
πρόσφυμα (§ 55)
συνειρμός (§ 180)

Most of these words are probably late. But the very existence of words found only in the *De Elocutione* suggests caution in the use of the linguistic criterion. We are bound constantly to bear in mind the fact that we have but the scanty remains of a vast literature.

The extent to which the treatise, as it has come down to us, uses both older and later forms of the language is seen in its employment, at one and the same time, of σσ and ττ. In close conjunction we find ἀνθυπαλλάσσοντα and διατεταμένῳ (§ 59), ἐφυλάττετο and συμπλήσσειν (§ 68). The Ionic form σσ was used by the older Attic writers such as Thucydides; ττ prevails in Attic inscriptions, as also in Xenophon, the Attic orators, Plato, Aristotle; σσ is favoured by the κοινή, ττ by the Atticists. If we are to accept the best manuscript testimony, the author of the *De Elocutione* used both forms[1]. The point is a small one in itself, but it illustrates forcibly the mixed character of the language of the *De Elocutione*.

We pass next to the **grammar** of the treatise. Here the chief point for remark is that the dual is repeatedly found, e.g. ὥσπερ ἀνθέστατον καὶ ἀντίκεισθον ἐναντιωτάτω § 36, ἐκ δυοῖν χαρακτήροιν τούτοιν § 235, μετὰ δυοῖν τούτοιν § 287. The first of these examples is the most striking, because it was in its verbal forms, and in the nominative and accusative cases of its nominal forms, that the dual began its decline. It would be hard to match this emphatic collocation of dual forms in any Greek author from the time of Aristotle to that of the Atticists[2]. The dual number, it is well known, had practically disappeared from Greek literature when it was revived by the Atticists, who were however unable to secure for it more than a brief existence. The neglect of the dual, shown in Biblical Greek and in later Greek generally, is shared by Modern Greek.

Traces of the κοινή, on the other hand, are found in the

[1] In the same way both σμικρός and μικρός are found in P 1741,—sometimes side by side, as in § 122. So with γίγνεσθαι and γίνεσθαι. See also π. ὕψ. p. 179.

[2] Cp. H. Schmidt *De Duali Graecorum et Emoriente et Reviviscente* (Breslauer Philologische Abhandlungen vi. 4).

use of Ionic forms, such as the genitive *νηός* (§ 78); of adverbs formed from participles, e.g. *λανθανόντως* (§ 181) and *λελη-θότως* (§ 297); and of such verbs as *κρεμνᾶν* (§ 216) and *χωνεύειν* (§ 281).

In regard to syntax the most noticeable feature of the treatise is, perhaps, the frequent use of the optative mood (which, like the dual, was affected by the Atticists), and the somewhat capricious insertion or omission of *ἄν* in connexion with it. Other points indicative of, or consistent with, a late date are: prepositions used in a strained sense (e.g. *διά* almost = *ἐκ*, § 12); rare verbal constructions (e.g. *ζηλοτυπεῖν* c. dat. § 292); interchange of pronouns (e.g. *ὅδε* with *οὗτος*, *τοσόσδε* with *τοσοῦτος*, §§ 59, 189); use of *ἤπερ* after comparatives (e.g. § 12); inversions of the natural order of words (e.g. *ἐπὶ τῶν Περσῶν τῆς ἀπληστίας*, § 126). Points of this kind will be discussed more fully in the Notes and Glossary.

A general review of the internal evidence—subject-matter and language alike—would seem to suggest that the *De Elocutione*, in the form in which we have it, belongs not to the age of Demetrius Phalereus, but either to the first century B.C. or to the first century A.D.[1] The rhetorical standpoint appears to be that of the Graeco-Roman period earlier than Hermogenes and (possibly) later than Dionysius. The language, likewise, is post-classical[2]. Marked by all the comprehensiveness of the *κοινή*, which drew freely from so many sources, it also exhibits the learned archaism of the Atticists, but not of the stricter Atticists (including Hermogenes) of the second century A.D.—Such being the internal evidence as to the date of composition, we have now to ask what is the external evidence as to the name and identity of the author.

[1] It is necessary always to insert the limitation, 'in the form in which we have it.' If we are at liberty to assume interpolations and accretions, an earlier date may be postulated. Thus the *Rhetorica ad Alexandrum* is commonly regarded as the work of Anaximenes, though it contains such forms or phrases as *εἵνεκα*, *καθυποπτευθέντων*, *παλιλλογία*, *προγυμνάσματα*, *μήτε* (for *οὔτε*), *δράματα* (for *πράγματα*), *εἰδήσομεν*, *ἀναλογητέον*, *τὴν προτροπὴν πέρατι ὁρίσαι*, *οἷον ὁδὸς τῶν θυρῶν καὶ ὁδὸς ἣν βαδίζουσιν*, *εἰ μὲν τὰ πράγματα πιστὰ ἦ* (Cope's *Introduction to Aristotle's Rhetoric* pp. 409—412, 438, 464).

[2] Not simply paulo-post-classical, as that of Demetrius Phalereus, described on pp. 17, 18 supra.

II. External Evidence.—Conclusion.

(1) **Allusions to the "De Elocutione" in other writings.** The supposed allusions to the *De Elocutione* in other writings are doubtful if early, and late if well-authenticated. The earliest writer thought to refer to the work is **Philodemus**, who, in his *Rhetoric* iv. 16, says *πονηρὸν γὰρ εἰς ὑπόκρισιν αἱ μακραὶ περίοδοι, καθάπερ καὶ παρὰ Δημητρίῳ κεῖται περὶ τῶν Ἰσοκράτους.* It has been suggested that Philodemus here has in mind the *De Elocutione* § 303 *καὶ αἱ περίοδοι δὲ αἱ συνεχεῖς καὶ μακραὶ καὶ ἀποπνίγουσαι τοὺς λέγοντας οὐ μόνον κατακορες ἀλλα καὶ ἀτερπές.* But it is improbable that the periods of Isocrates are specially meant in this passage, and consequently the supposed reference is doubtful. Further, it is to be noticed that Philodemus speaks vaguely of 'Demetrius' without any addition; and so may, or may not, have Demetrius Phalereus in mind. It may be added that **Cicero**, who was contemporary with Philodemus, often refers to Demetrius Phalereus but betrays no knowledge of the *De Elocutione*. Nor does **Diogenes Laertius** (150 A.D.) make any mention of the *De Elocutione* in the long list he gives of the works of Demetrius Phalereus. On the other hand, **Ammonius** (500 A.D.), the son of Hermeias, in his commentary on the Aristotelian *περὶ Ἑρμηνείας*, appears to mention the *De Elocutione* and to ascribe it to 'Demetrius' (without addition): *οὐ γὰρ δὴ καὶ αὐτὸς (ὁ Ἀριστοτέλης) καθάπερ Δημήτριος τὸ περὶ λογογραφικῆς ἰδέας βιβλίον συγγράψας, καὶ οὗτος αὐτὸ ἐπιγράψας περὶ Ἑρμηνείας ἀξιοῖ καλεῖν ἑρμηνείαν τὴν λογογραφικὴν ἰδέαν* ('prose style'), *ὡς δὴ περὶ ταύτης ἐν τῷ προκειμένῳ βιβλίῳ διαλεξόμενος..... διὰ τοῦτο ἐπέγραψε τὸ βιβλίον περὶ Ἑρμηνείας, ὡς οὐδὲν διαφέρον ἢ οὕτως ἐπιγράφειν ἢ περὶ τοῦ ἀποφαντικοῦ λόγου*[1]. The remaining testimony of the same kind is of still later date. **Theophylact** (eleventh century), archbishop of Bul-

[1] Berlin Aristotle iv. 96 b, 97 a.

garia, has ὁ δὲ Φαληρεὺς καὶ περὶ ἑρμηνείας λόγου συνταγμάτιον σπουδαῖον ἐξήνεγκεν (Epist. ad Rom. Theoph., viii. 981); and a **scholiast on Tzetzes** (who himself belongs to the twelfth century) has ὁ Φαληρεὺς δὲ χάριν ὀνομάζει τὸ ἀστεῖον (Cramer, *Anecdota Graeca* iii. 384). The **scholiasts on Hermogenes** often (e.g. Gregor. Cor. vii. 1215 W., Anon. vii. 846, viii. 623, Max. Plan. v. 435) refer to the *De Elocutione*, but without implying anything as to the author's name or date, except that he belonged to οἱ ἀρχαῖοι or οἱ παλαιοί. This designation, however, would not, with Byzantine scholiasts, necessarily imply the classical period, since late writers like Apsines and Hermogenes himself are so designated. And the scholiasts on Hermogenes belong, almost without exception, to Byzantine times, the best-known of them (Gregorius, the Metropolitan of Corinth) being not earlier than the twelfth century.

A passage from a writer of earlier date deserves separate mention. In his prolegomena to Hermogenes' *De Ideis*, Syrianus (fourth century) has the following remarks: εἰ δὲ καὶ διενοήθησάν τινες ἐπιγράψαι τοὺς χαρακτῆρας καὶ τὸ ποσὸν αὐτῶν συστῆσαι, τηνάλλως ἐποίησαν· ὡς εἷς ἐστιν ὁ Διονύσιος· οὗτος γὰρ τρεῖς εἶναι χαρακτῆράς φησι, τὸν ἰσχνόν, τὸν μέσον, τὸν ἁδρόν· ὁ δὲ Ἵππαρχος προστίθησι τόν τε γραφικὸν καὶ τὸν ἀνθηρόν· ὁ δὲ Δημήτριος ἐκβάλλει τὸν γραφικὸν τοῖς τετράσιν ἀρεσκόμενος (Walz *Rhet. Gr.* vii. 93). It seems possible, notwithstanding discrepancies of terminology, that Dionysius of Halicarnassus and the author of the *De Elocutione* are here meant; and if so, a further natural inference is that the latter was regarded as considerably later in date than the former, and that between them had come a certain Hipparchus, who had played a part of his own in the development of the Greek doctrine of prose style.

(2) **Manuscript Title.** There still remains the evidence of P 1741,—evidence which is as old, and may be much older, than some of the testimony just mentioned. At the beginning of the treatise this manuscript gives Δημητρίου Φαληρέως περὶ ἑρμηνείας ὅ ἐστι περὶ φράσεως: at the end, simply Δημητρίου περὶ ἑρμηνείας.

The evidence of so excellent a manuscript as P 1741 is manifestly of the first importance and must be most carefully weighed. At the same time it must be remembered that the uncertainties presented by manuscript-titles in general are fully shared by those of this manuscript in particular. Considerable doubt attends the superscriptions it assigns to other works which it contains. One of its headings is *τοῦτο τὸ μονόβιβλον, οἶμαι, Διονύσιος ὁ Ἁλικαρνασσεὺς συνέταξεν* (the work thus designated being the *Ars Rhetorica* wrongly attributed to Dionysius of Halicarnassus), and another is *Μενάνδρου ῥήτορος ἢ Γενεθλίου διαίρεσις τῶν ἐπιδεικτικῶν* (where the letters added by the second hand indicate that the treatise in question may be the work either of Menander or of Genethlius). Moreover, the ascription to **Demetrius Phalereus** in particular is rendered doubtful by the fact that the name 'Demetrius' only is given in the subscription of the treatise, and by the consideration that the name of Demetrius Phalereus would be readily supplied by conjecture because of the reputation for literary productivity enjoyed by the consulting founder of the Alexandrian Library, to whom (among other things) even the promotion of the Septuagint translation of the Old Testament was sometimes attributed. Or a special ground for the attribution may have been that the treatise was clearly Peripatetic in origin. That, however, it cannot as a whole, and in its present form, be the work of Demetrius Phalereus was probably discerned by the copyist who wrote against § 289, *σημείωσαι τί τὸ λεγόμενον, ποῖος Δημήτριος καὶ τίς ὁ τάδε γράφων*[1].

It may be that the book was either originally issued anonymously, or by some accident in the course of its history lost its title, and that Demetrius is a mere conjecture designed to fill a vacant space. If so, Demetrius Phalereus is no doubt meant, both in the superscription and in the shorter subscription. But if Demetrius (without addition) is really the

[1] Supporters of the claims of Demetrius Phalereus have been Victorius during the Renaissance, and during modern times Durassier (with reservations), Liers and Roshdestwenski.

original author and title, then (with so common a name) a possible claimant may be suggested in almost any century according to conceptions, formed on other grounds, as to the probable date of production. Before mentioning some of the conjectures made on this basis, we must first refer to the hypothesis that Dionysius of Halicarnassus is the author—the only positive suggestion (of any importance) which travels beyond the names Demetrius or Demetrius Phalereus.

Valesius (Henri de Valois) was the first to attribute the *De Elocutione* to **Dionysius of Halicarnassus.** He did so on the ground of a scholium on Aristophanes *Clouds* 401: *καὶ χάρις ἐστὶν στίχου τοῦ ἀλλοτρίου, ὡς ἔφη Διονύσιος ὁ Ἁλικαρνασσεὺς ἐν τῷ περὶ ἑρμηνείας*, where the reference clearly is to the *De Elocutione* § 150 *καὶ ἀπὸ στίχου δὲ ἀλλοτρίου γίνεται χάρις, ὡς ὁ Ἀριστοφάνης σκώπτων που τὸν Δία κτλ.* But the scholium is probably no older than Musurus (fifteenth century), in whom it seems simply to be a slip of memory; and even if it were older, there is such a lack of confirmation for the statement from community of style or from any other quarter that the attribution would have to be classed with the similar ascription of the *Ars Rhetorica* and the *De Sublimitate* to Dionysius regarded as an eminent and voluminous writer on rhetoric.

The attribution of the treatise to Dionysius of Halicarnassus may, thus, be rejected as inherently improbable and as lacking altogether in external evidence. If any special name is to be attached to the treatise, it must be that of some Demetrius (other than Demetrius Phalereus). But Demetrius is a very common name (in the larger classical dictionaries some 130 persons bearing this name are thought worthy of mention); and consequently many Demetriuses have at various times been suggested as possible authors. Muretus first put forward the **Demetrius, an Alexandrian sophist** of uncertain date, who according to Diogenes Laertius (v. 84) was the author of *τέχναι ῥητορικαί*[1]. Another suggestion is

[1] This is the view adopted (after Muretus and Walz) by Saintsbury, *History of Criticism*, i. 89. There is much to be said for regarding Alexandria, rather than

that the author may be an otherwise unknown rhetorician or philosopher, **Demetrius of Pergamus**, who is supposed to have lived about 100 B.C. According to still another view, the Demetrius meant is **Demetrius Syrus**, whose rhetorical instruction Cicero enjoyed at Athens in the year 78 B.C. (Cic. *Brut.* 315).

Such suggestions as these serve only to show how far from a definite solution the problem still is; and (taken together with others not here mentioned) they may tend to throw doubt upon the validity of modern philological methods. But the real cause of uncertainty is the lack of sufficient evidence, and cautious statement is consequently the only safe course. As it stands, the evidence will hardly warrant any more precise conclusions as to the authorship and date of the *De Elocutione* than the following: (1) it is not, in its present form, the work of Demetrius Phalereus, whatever the weight of tradition in favour of this view; (2) it probably belongs either to the first century B.C. or the first century A.D., the latter period being on the whole the more likely; (3) its author may have borne the name **Demetrius.**

Rome, as the place where the book was produced. But for reasons already given the date is not likely to have been as late as the Age of the Antonines. Nor is it certain that the Alexandrian Demetrius belonged to so late a period.—Other references made by Mr Saintsbury to the *De Elocutione* will be found on pp. 71, 103, 104, 196 *ibid.*

P. 1741, fol. 226f.

DEMETRII PHALEREI QVI FERTVR

DE ELOCVTIONE LIBER

AD FIDEM POTISSIMVM CODICIS ANTIQVISSIMI

PARISINI 1741 (P)

EDITVS

ET IN SERMONEM ANGLICVM CONVERSVS.

ΔΗΜΗΤΡΙΟΥ

[ΦΑΛΗΡΕΩΣ]

ΠΕΡΙ ΕΡΜΗΝΕΙΑΣ

[Ο ΕΣΤΙ ΠΕΡΙ ΦΡΑΣΕΩΣ].

I.

1. Ὥσπερ ἡ ποίησις διαιρεῖται τοῖς μέτροις, οἷον P. fol. 226ᵛ ἡμιμέτροις ἢ ἑξαμέτροις ἢ τοῖς ἄλλοις, οὕτω καὶ τὴν ἑρμηνείαν τὴν λογικὴν διαιρεῖ καὶ διακρίνει τὰ καλούμενα κῶλα, καθάπερ ἀναπαύοντα τὸν λέγοντά τε καὶ τὰ λεγόμενα αὐτά, καὶ ἐν πολλοῖς ὅροις ὁρίζοντα τὸν λόγον, ἐπεί τοι μακρὸς ἂν εἴη καὶ ἄπειρος καὶ ἀτεχνῶς πνίγων τὸν λέγοντα.

2. Βούλεται μέντοι διάνοιαν ἀπαρτίζειν τὰ κῶλα ταῦτα, ποτὲ μὲν ὅλην διάνοιαν, οἷον ὡς Ἑκαταῖός φησιν ἐν τῇ ἀρχῇ τῆς ἱστορίας, ‘Ἑκαταῖος Μιλήσιος ὧδε μυθεῖται·’ συνείληπται γὰρ διάνοια τῷ κώλῳ ὅλῳ ὅλη, καὶ ἄμφω συγκαταλήγουσιν. ἐνίοτε μέντοι τὸ κῶλον ὅλην μὲν οὐ συμπεραιοῖ διάνοιαν, μέρος δὲ ὅλης ὅλον· ὡς γὰρ τῆς χειρὸς οὔσης ὅλου τινὸς μέρη αὐτῆς ὅλα ὅλης ἐστίν, οἷον δάκτυλοι καὶ πῆχυς· ἰδίαν γὰρ περιγραφὴν ἔχει τούτων τῶν μερῶν ἕκαστον, καὶ ἴδια μέρη· οὕτω καὶ διανοίας τινὸς ὅλης οὔσης μεγάλης ἐμπεριλαμβάνοιτ’ ἂν μέρη τινὰ αὐτῆς ὁλόκληρα ὄντα καὶ αὐτά.

9, 10 λέγοντά τε καὶ τὰ λεγόμενα] Finckhius, λόγον τά τε καταλεγόμενα P. 11 ὡς supra versum scripsit P. 14 οἷον per compendium hic et plerumque, plene v. 1 scripsit P. 15 μηλίσιος P. 19 ὅλης] Victorius, ὅλη P. 20 πῆχυς] Schneiderus, πήχεις P.

DEMETRIUS ON STYLE.

CHAPTER I.

1. As verse is articulated by measures (such as the hemistich, the hexameter, and the like), so also is prose articulated and differentiated by what are called 'members.' These members give rest, one might say, to the speaker and his discourse; they set bounds to its various parts, since it would otherwise extend itself without limit and would simply run the speaker out of breath.

2. But the proper function of such members is to mark the conclusion of a thought or sentence. Sometimes a member forms a complete sentence in itself, as for example Hecataeus opens his 'History' with the words 'Hecataeus of Miletus thus relates[1],' where a complete member coincides with a complete sentence and both end together. Sometimes, however, the member constitutes not a complete sentence, but a part of it, yet a complete part. For just as the arm, which is a whole of a certain kind, has parts such as fingers and forearm which themselves again are wholes, inasmuch as each of them has its proper limits, and itself is made up of parts; so also a complete sentence, when it is extensive, may very well comprise within itself parts which themselves are integral.

[1] Hecat. *Fragm.* 332, C. F. Müller *F. H. G.* I. p. 25.

3. Ὥσπερ ἐν τῇ ἀρχῇ τῆς Ἀναβάσεως τῆς Ξενοφῶντος τὸ τοιοῦτον, 'Δαρείου καὶ Παρυσάτιδος' μέχρι τοῦ 'νεώτερος δὲ Κῦρος,' συντετελεσμένη πᾶσα διάνοιά ἐστιν· τὰ δ' ἐν αὐτῇ κῶλα δύο μέρη μὲν αὐτῆς ἑκάτερόν ἐστι, διάνοια δὲ ἐν ἑκατέρῳ πληροῦταί τις, ἴδιον ἔχουσα πέρας, οἷον 'Δαρείου καὶ Παρυσάτιδος γίνονται παῖδες.' ἔχει γάρ τινα ὁλοκληρίαν ἡ διάνοια αὐτὴ καθ' αὑτήν, ὅτι ἐγένοντο Δαρείῳ καὶ Παρυσάτιδι παῖδες. καὶ ὡσαύτως τὸ ἕτερον κῶλον, ὅτι 'πρεσβύτερος μὲν Ἀρταξέρξης, νεώτερος δὲ Κῦρος.' ὥστε τὸ μὲν κῶλον, ὡς φημί, διάνοιαν περιέξει τινὰ πάντη πάντως, ἤτοι ὅλην ἢ μέρος ὅλης ὅλον.

4. Δεῖ δὲ οὔτε πάνυ μακρὰ ποιεῖν τὰ κῶλα, ἐπεί τοι γίνεται ἄμετρος ἡ σύνθεσις ἢ δυσπαρακολούθητος· οὐδὲ γὰρ ἡ ποιητικὴ ὑπὲρ ἑξάμετρον ἦλθεν, εἰ μή που ἐν ὀλίγοις· γελοῖον γὰρ τὸ μέτρον ἄμετρον εἶναι, καὶ καταλήγοντος τοῦ μέτρου ἐπιλελῆσθαι ἡμᾶς πότε ἤρξατο. οὔτε δὴ τὸ μῆκος τῶν κώλων πρέπον τοῖς λόγοις διὰ τὴν ἀμετρίαν, οὔτε ἡ μικρότης, ἐπεί τοι γίνοιτ' ἂν ἡ λεγομένη ξηρὰ σύνθεσις, οἷον ἡ τοιάδε 'ὁ βίος βραχύς, ἡ τέχνη μακρά, ὁ καιρὸς ὀξύς.' κατακεκομμένη γὰρ ἔοικεν ἡ σύνθεσις καὶ κεκερματισμένη, καὶ εὐκαταφρόνητος διὰ τὸ μικρὰ σύμπαντα ἔχειν.

5. Γίνεται μὲν οὖν ποτε καὶ μακροῦ κώλου καιρός, οἷον ἐν τοῖς μεγέθεσιν, ὡς ὁ Πλάτων φησί, 'τὸ γὰρ δὴ πᾶν τόδε τοτὲ μὲν αὐτὸς ὁ θεὸς πορευόμενον συμποδηγεῖ καὶ συγκυκλεῖ.' σχεδὸν γὰρ τῷ μεγέθει τοῦ κώλου συνεξῆρται καὶ ὁ λόγος. διὰ τοῦτο καὶ ἑξάμετρον ἡρῷόν τε ὀνομάζεται ὑπὸ τοῦ μήκους καὶ πρέπον | ἥρωσιν, καὶ 226ᵛ

5 τις (pron. indef.) accentum habet hic et alibi in P. 7 αὐτήν : sine spiritu P. 9 ἀρταρ*ξης, addito ξέ supra αρ P. 17 πότε] Schneiderus, ἤ ὁτε P. 17, 18 οὔτε δὴ] Victorius, οὔτε δὲ P. 19 σημείωσαι πῶς ἡ ξηρὰ γίνεται σύνθεσις in margine P. 20 σύνθεσης (corr. in σύνθεσις) P. 22 σύνθεσης (punctis supra η positis) P. 25 τὸ γὰρ πᾶν sine δὴ codd. Platonis. 26 τοτὲ μὲν] codd. Plat., τὸ μὲν P. πορευόμενον συμποδηγεῖ] codd. Platonis, πορευόμενος ποδηγεῖ P.

3. At the beginning of the 'Anabasis' of Xenophon an example will be found, in the words 'Darius and Parysatis' down to 'the younger Cyrus[1].' This is a fully completed sentence, of which the two members contained in it are parts; but each of these, within its own limits, conveys a meaning which is in a measure complete. Take the first words: 'Darius and Parysatis had sons.' The thought that sons were born to Darius and Parysatis has its own completeness. The second member, in the same way, conveys the complete thought that 'the elder was Artaxerxes, the younger Cyrus.' Accordingly, as I maintain, a 'member' must be understood to comprise a thought which either is a complete sentence or forms an integral part of one.

4. Members should not be made very long; otherwise the composition becomes unwieldy or hard to follow. With rare exceptions, poetry is not written in measures of greater length than six feet, since it would be absurd that measure should be without measure, and that by the time the line comes to an end we should have forgotten when it began. But if long members are out of place in discourse owing to their unwieldy character, so also are brief members for the reason that they produce the so-called 'arid' composition, exemplified in the words 'life is short, art long, opportunity fleeting[2].' The composition here seems to be minced fine, and may fail to impress because everything about it is so minute.

5. Occasionally a lengthened member is appropriate. For example, in elevated passages, as when Plato says: 'At times God himself guides this universe and helps to roll it in its course[3].' The elevation of the language corresponds, it may be said, to the length of the member. It is because its length fits it for heroic subjects that the hexameter is called

[1] Xen. *Anab.* i. 1, Δαρείου καὶ Παρυσάτιδος γίγνονται παῖδες δύο, πρεσβύτερος μὲν Ἀρταξέρξης, νεώτερος δὲ Κῦρος.

[2] Hippocr., *Aphorism.* i. 1 (Littré, *Œuvres complètes d'Hippocrate*, IV. 458).

[3] Plat. *Politicus* 269, τὸ γὰρ πᾶν τοτὲ μὲν αὐτὸς ὁ θεὸς ξυμποδηγεῖ πορευόμενον καὶ συγκυκλεῖ, τοτὲ δ ἀνῆκεν, ὅτε αἱ περίοδοι τοῦ προσήκοντος αὐτῷ μέτρον εἰλήφωσιν ἥδη χρόνου, κτλ.

οὐκ ἂν τὴν Ὁμήρου Ἰλιάδα πρεπόντως τις γράψειεν τοῖς Ἀρχιλόχου βραχέσιν, οἷον

ἀχνυμένη σκυτάλη

καὶ

τίς σὰς παρήειρε φρένας;

οὐδὲ τοῖς Ἀνακρέοντος, <ὡς> τὸ

φέρ' ὕδωρ, φέρ' οἶνον, ὦ παῖ·

μεθύοντος γὰρ ὁ ῥυθμὸς ἀτεχνῶς γέροντος, οὐ μαχομένου ἥρωος.

6. Μακροῦ μὲν δὴ κώλου καιρὸς γίνοιτ' ἄν ποτε διὰ ταῦτα· γίνοιτο δ' ἄν ποτε καὶ βραχέος, οἷον ἤτοι μικρόν τι ἡμῶν λεγόντων, ὡς ὁ Ξενοφῶν φησιν, ὅτι ἀφίκοντο οἱ Ἕλληνες ἐπὶ τὸν Τηλεβόαν ποταμόν· 'οὗτος δὲ ἦν μέγας μὲν οὔ, καλὸς δέ.' τῇ γὰρ μικρότητι καὶ ἀποκοπῇ τοῦ ῥυθμοῦ συνανεφάνη καὶ ἡ μικρότης τοῦ ποταμοῦ καὶ χάρις· εἰ δὲ οὕτως ἐκτείνας αὐτὸ εἶπεν, 'οὗτος δὲ μεγέθει μὲν ἦν ἐλάττων τῶν πολλῶν, κάλλει δὲ ὑπερεβάλλετο πάντας,' τοῦ πρέποντος ἀπετύγχανεν ἄν, καὶ ἐγίγνετο ὁ λεγόμενος ψυχρός· ἀλλὰ περὶ ψυχρότητος μὲν ὕστερον λεκτέον.

7. Τῶν δὲ μικρῶν κώλων κἀν δεινότητι χρῆσίς ἐστι· δεινότερον γὰρ τὸ ἐν ὀλίγῳ πολὺ ἐμφαινόμενον καὶ σφοδρότερον, διὸ καὶ οἱ Λάκωνες βραχυλόγοι ὑπὸ δεινότητος· καὶ τὸ μὲν ἐπιτάσσειν σύντομον καὶ βραχύ, καὶ πᾶς δεσπότης δούλῳ μονοσύλλαβος, τὸ δὲ ἱκετεύειν μακρὸν καὶ τὸ ὀδύρεσθαι. αἱ Λιταὶ καθ' Ὅμηρον καὶ χωλαὶ καὶ ῥυσαὶ ὑπὸ βραδυτῆτος, τουτέστιν ὑπὸ μακρολογίας, καὶ οἱ γέροντες μακρολόγοι διὰ τὴν ἀσθένειαν.

8. Παράδειγμα δὲ βραχείας συνθέσεως τὸ 'Λακεδαιμόνιοι Φιλίππῳ· Διονύσιος ἐν Κορίνθῳ.' πολὺ γὰρ δει-

1 γράψειεν] Victorius, γράψει ἐν P. 6 ὡς post -os omissum restitui: cp. p. 190, 10, 25; p. 192, 9. 8 ἀτέχνως P. 11 βραχέως P. 12 ἀφίκοντο ex ἀφήκοντο P. 14 καλὸς μέν, μέγας δ' οὔ Xenophontis codd. 21 κἂν P. 22 ὅτι δεινότερον τὸ ἐν ὀλίγῳ πολὺ ἐμφαινόμενον in margine P. 24 ἐπειτάσσειν P.

heroic verse. The 'Iliad' of Homer could not fittingly be written in the brief lines of Archilochus, e.g.

Staff sorrow-stricken[1];

or

Who made thy wits swerve from the track[2]?

nor in the lines of Anacreon, e.g.:—

Bring water, bring wine too, page-boy[3].

That is just the rhythm for an old man drunk, but not for a hero in battle.

6. Sometimes, then, a long member may be appropriate for the reasons given; at other times a short one may be fitting, as when our subject is something small. Xenophon, for example, says of the river Teleboas, in the passage where he describes the arrival of the Greeks on its banks: 'it was not large; beautiful it was, though[4].' The slight and broken rhythm brings into relief both the smallness and the beauty of the river. If Xenophon had expanded the idea and said: 'this river was in size less than other rivers, but in beauty it surpassed them all,' he would have failed in propriety, and we should have had the so-called frigid writer. Concerning frigidity, however, we must speak later.

7. Short members may also be employed in vigorous passages. There is greater vigour and intensity when much meaning is conveyed in a few words. Accordingly it is just because of their vehemence that the Lacedaemonians are chary of speech. Orders are given concisely and briefly, every master being curt towards his slave. Supplication, on the other hand, and lamentation are lengthy. Homer represents the Prayers as wrinkled and lame[5] in allusion to their tardiness, which is tantamount to saying their prolixity. Old men, too, are prolix owing to their feebleness.

8. As an instance of concise wording the following may be given, 'The Lacedaemonians to Philip: *Dionysius at*

[1] Archil. *Fragm.* 89, Bergk *P. L. G.*[4]—Here, and elsewhere, the verse renderings are from the hand of Mr A. S. Way.

[2] Archil. *Fragm.* 94, Bergk[4].

[3] Anacr. *Fragm.* 62, Bergk[4].

[4] Xen. *Anab.* iv. 4. 3.

[5] Hom. *Il.* ix. 502,

καὶ γάρ τε Λιταί εἰσι Διὸς κοῦραι μεγάλοιο,
χωλαί τε ῥυσαί τε παραβλῶπές τ' ὀφθαλμώ.

νότερον φαίνεται ῥηθὲν οὕτω βραχέως, ἢ εἴπερ αὐτὸ μακρῶς ἐκτείναντες εἶπον, ὅτι ὁ Διονύσιός ποτε μέγας ὢν τύραννος ὥσπερ σὺ ὅμως νῦν ἰδιωτεύων οἰκεῖ Κόρινθον. οὐ γὰρ ἔτι διὰ πολλῶν ῥηθὲν ἐπιπλήξει ἑῴκει, ἀλλὰ διηγήματι, καὶ μᾶλλόν τινι διδάσκοντι, οὐκ ἐκφοβοῦντι· οὕτως ἐκτεινόμενον ἐκλύεται τοῦ λόγου τὸ θυμικὸν καὶ σφοδρόν. ὥσπερ τὰ θηρία συστρέψαντα ἑαυτὰ μάχεται, τοιαύτη τις ἂν εἴη συστροφὴ καὶ λόγου καθάπερ ἐσπειραμένου πρὸς δεινότητα.

9. Ἡ δὲ τοιαύτη βραχύτης κατὰ τὴν σύνθεσιν κόμμα ὀνομάζεται. ὁρίζονται δ' αὐτὸ ὧδε, κόμμα ἐστὶν τὸ κῶλον ἔλαττον, οἷον τὸ προειρημένον, τό τε 'Διονύσιος ἐν Κορίνθῳ,' καὶ τὸ 'γνῶθι σεαυτόν,' καὶ τὸ 'ἕπου θεῷ,' τὰ τῶν σοφῶν. ἔστι γὰρ καὶ ἀποφθεγματικὸν ἡ βραχύτης καὶ γνωμολογικόν, καὶ σοφώτερον τὸ ἐν ὀλίγῳ πολλὴν διάνοιαν ἠθροῖσθαι, καθάπερ ἐν τοῖς σπέρμασιν δένδρων ὅλων | δυνάμεις· εἰ δ' ἐκτείνοιτό τις τὴν γνώμην ἐν μακροῖς, 227r
διδασκαλία γίνεταί τις καὶ ῥητορεία ἀντὶ γνώμης.

10. Τῶν μέντοι κώλων καὶ κομμάτων τοιούτων συντιθεμένων πρὸς ἄλληλα συνίστανται αἱ περίοδοι ὀνομαζόμεναι. ἔστιν γὰρ ἡ περίοδος σύστημα ἐκ κώλων ἢ κομμάτων εὐκαταστρόφως εἰς τὴν διάνοιαν τὴν ὑποκειμένην ἀπηρτισμένον, οἷον 'μάλιστα μὲν εἵνεκα τοῦ νομίζειν συμφέρειν τῇ πόλει λελύσθαι τὸν νόμον, εἶτα καὶ τοῦ παιδὸς εἵνεκα τοῦ Χαβρίου, ὡμολόγησα τούτοις, ὡς ἂν οἷός τε ὦ, συνερεῖν·' αὕτη γὰρ ἡ περίοδος ἐκ τριῶν κώλων οὖσα καμπήν τέ τινα καὶ συστροφὴν ἔχει κατὰ τὸ τέλος.

11. Ἀριστοτέλης δὲ ὁρίζεται τὴν περίοδον οὕτως, 'περίοδός ἐστι λέξις ἀρχὴν ἔχουσα καὶ τελευτήν,' μάλα

8, 9 *ἐσπειραμένο***προς* (lac. et ras.) P. 11 *ὅρος κόμματος* in margine P. 16 *ὅλλων* P. 17 ε alterum (h. e. δὲ) supra ε in *δεκτείνοιτο* scripsit P. 19 *περὶ περιόδου* titulus in P. 21 *τί ἐστι περίοδος* in margine P. | *** (fuit fort. *καί*) *ἔστιν γὰρ ἡ περίοδος* (γὰρ ἡ supra versum scripto) P. 22 *εὐκαταστρόφως* in *εὐκαταστρόφων* corr. m. rec. P. *εἰς*] Schenklius coll. Aristide II. 507, 8 (Sp.), *πρὸς* in ras. et compend. m. rec. P. 28 *ὅρος περιόδου κατὰ ἀριστοτέλην* in margine P.

Corinth.' This brief expression is felt to be far more forcible than if the Lacedaemonians had said at full length that Dionysius, although once a mighty monarch like yourself, now resides at Corinth in a private station. Once the statement is given in full, it resembles not a rebuke but a narrative; it suggests the instructor rather than the intimidator. The passion and vehemence of the expression are enfeebled when thus extended. As a wild beast gathers itself together for the attack, so should discourse gather itself together as in a coil in order to increase its vigour.

9. From the point of view of composition such brevity is termed a 'phrase.' A 'phrase' is commonly defined as 'that which is less than a member,' for example the already quoted words 'Dionysius at Corinth,' and the two sayings of the sages 'Know thyself' and 'Follow God.' For brevity suits apophthegms and maxims; and it is a mark of superior skill to compress much thought in a little space, just as seeds contain potentially entire trees. Draw out the maxim at full length, and it becomes a homily or a piece of rhetoric rather than a maxim.

10. From the union of a number of these members and phrases are formed what are called 'periods.' Now the period is a collection of members or phrases, arranged dexterously to fit the thought to be expressed. For example: 'Chiefly because I thought it was to the interest of the State that the law should be abrogated, but also for the sake of Chabrias' boy, I have agreed to plead, to the best of my ability, my clients' case[1].' This period, consisting of three members, has a certain bend and concentration at the end.

11. Aristotle defines the period thus: 'a period is a form of expression which has a beginning and an end[2].' The

[1] Dem. *Lept.* init.: *Ἄνδρες δικασταί, μάλιστα μὲν εἵνεκα τοῦ νομίζειν συμφέρειν τῇ πόλει λελύσθαι τὸν νόμον, εἶτα καὶ τοῦ παιδὸς εἵνεκα τοῦ Χαβρίου, ὡμολόγησα τούτοις, ὡς ἂν οἷός τ' ὦ, συνερεῖν.*

[2] Aristot. *Rhet.* iii. 9, *λέγω δὲ περίοδον λέξιν ἔχουσαν ἀρχὴν καὶ τελευτὴν αὐτὴν καθ' αὑτὴν καὶ μέγεθος εὐσύνοπτον.*

καλῶς καὶ πρεπόντως ὁρισάμενος· εὐθὺς γὰρ ὁ τὴν περίοδον λέγων ἐμφαίνει, ὅτι ἥρκταί ποθεν καὶ ἀποτελευτήσει ποι καὶ ἐπείγεται εἴς τι τέλος, ὥσπερ οἱ δρομεῖς ἀφεθέντες· καὶ γὰρ ἐκείνων συνεμφαίνεται τῇ ἀρχῇ τοῦ δρόμου τὸ τέλος. ἔνθεν καὶ περίοδος ὠνομάσθη, ἀπεικασθεῖσα ταῖς ὁδοῖς ταῖς κυκλοειδέσι καὶ περιωδευμέναις. καθόλου οὐδὲν ἡ περίοδός ἐστι πλὴν ποιὰ σύνθεσις. εἰ γοῦν λυθείη αὐτῆς τὸ περιωδευμένον καὶ μετασυντεθείη, τὰ μὲν πράγματα μένει τὰ αὐτά, περίοδος δὲ οὐκ ἔσται, οἷον εἰ τὴν προειρημένην τις τοῦ Δημοσθένους περίοδον ἀναστρέψας εἴποι ὧδέ πως, ‘συνερῶ τούτοις, ὦ ἄνδρες Ἀθηναῖοι· φίλος γάρ μοί ἐστιν ὁ υἱὸς Χαβρίου, πολὺ δὲ μᾶλλον τούτου ἡ πόλις, ᾗ συνειπεῖν με δίκαιόν ἐστιν.’ οὐ γὰρ ἔτι οὐδαμοῦ ἡ περίοδος εὑρίσκεται.

12. Γένεσις δ’ αὐτῆς ἥδε. τῆς ἑρμηνείας ἡ μὲν ὀνομάζεται κατεστραμμένη, οἷον ἡ κατὰ περιόδους ἔχουσα, ὡς ἡ τῶν Ἰσοκρατείων ῥητορειῶν καὶ Γοργίου καὶ Ἀλκιδάμαντος· ὅλαι γὰρ διὰ περιόδων εἰσὶν συνεχῶν οὐδέν τι ἔλαττον ἢπερ ἡ Ὁμήρου ποίησις δι’ ἑξαμέτρων· ἡ δέ τις διῃρημένη ἑρμηνεία καλεῖται, ἡ εἰς κῶλα λελυμένη οὐ μάλα ἀλλήλοις συνηρτημένα, ὡς ἡ Ἑκαταίου, καὶ τὰ πλεῖστα τῶν Ἡροδότου, καὶ ὅλως ἡ ἀρχαία πᾶσα. παράδειγμα αὐτῆς, ‘Ἑκαταῖος Μιλήσιος ὧδε μυθεῖται· τάδε γράφω, ὥς μοι δοκεῖ ἀληθέα εἶναι· οἱ γὰρ Ἑλλήνων λόγοι πολλοί τε καὶ γελοῖοι, ὡς ἐμοὶ φαίνονται, εἰσίν.’ ὥσπερ γὰρ σεσωρευμένοις ἐπ’ ἀλλήλοις τὰ κῶλα ἔοικεν καὶ ἐπερριμμένοις καὶ οὐκ ἔχουσιν σύνδεσιν οὐδ’ ἀντέρεισιν, οὐδὲ βοηθοῦντα ἀλλήλοις ὥσπερ ἐν ταῖς περιόδοις.

13. Ἔοικε γοῦν τὰ μὲν περιοδικὰ κῶλα τοῖς λίθοις τοῖς ἀντερείδουσι τὰς περιφερεῖς στέγας καὶ συνέχουσι,

1 ὡρισάμενος P. 2, 3 ἀποτελευτήσει ποι καὶ] H. Stephanus, ἀποτελευτῆσαι ποιεῖ καὶ P. 6 περιοδευμέναις P. 7 εἰ γοῦν ex ἠγοῦν P. 10 τις ex τῆς P. 12 πολλὺ P. 16 κατεστρεμμένη P. 17 ἰσοκρατίων P. | ῥητορειῶν] Weilius, ῥητῶν P. 23 μηλίσιος P. 24 ἀλήθεια P. 29 ὡραῖον (compend.) in margine P.

definition is good and fitting. The very use of the word 'period' implies that there has been a beginning at one point and will be an ending at another, and that we are hastening towards a definite goal as runners do when they leave the starting-place. For at the very beginning of their race the end of the course is manifest. Whence the name 'period,' the image being that of paths traversed in a circle. It may be said in general that a period is nothing more or less than a particular arrangement of words. If its circular form is destroyed and the arrangement changed, the subject-matter remains the same, but the period will have disappeared. This may be illustrated by some such alteration as the following in the period of Demosthenes already quoted: 'I will support the complainants, men of Athens. For Chabrias' son is dear to me, and much more so is the State, whose cause it is right for me to plead[1].' No longer is there any period to be seen. You cheat: "should be abrogated"

12. The origin of the period is as follows. There are two kinds of style. The first is termed the 'compacted' style, as for example that which consists of periods. It is found in the discourses of Isocrates, Gorgias and Alcidamas, in which the periods succeed one another with no less regularity than the hexameters in the poetry of Homer. The second style bears the name of 'disconnected,' inasmuch as the members into which it is divided are not closely united. Hecataeus is an example; and so for the most part is Herodotus, and the older writers in general. Here is an instance: 'Hecataeus of Miletus thus relates. I write these things as they seem to me to be true. For the tales told by the Greeks are, as it appears to me, many and absurd[2].' Here the members seem thrown upon one another in a heap without the union or propping, and without the mutual support, which we find in periods.

13. The members in a periodic style may, in fact, be compared to the stones which support and hold together a

[1] Cp. § 10 supra.

[2] Hecat. *Fragm.* 332 (cp. § 2 supra).

τὰ δὲ τῆς διαλελυμένης ἑρμηνείας διερριμμένοις πλησίον λίθοις μόνον | καὶ οὐ συγκειμένοις. 227ᵛ

14. Διὸ καὶ περιεξεσμένον ἔχει τι ἡ ἑρμηνεία ἡ πρὶν καὶ εὐσταλές, ὥσπερ καὶ τὰ ἀρχαῖα ἀγάλματα, ὧν τέχνη ἐδόκει ἡ συστολὴ καὶ ἰσχνότης, ἡ δὲ τῶν μετὰ ταῦτα ἑρμηνεία τοῖς Φειδίου ἔργοις ἤδη ἔοικεν ἔχουσά τι καὶ μεγαλεῖον καὶ ἀκριβὲς ἅμα.

15. Δοκιμάζω γὰρ δὴ ἔγωγε μήτε περιόδοις ὅλον τὸν λόγον συνείρεσθαι, ὡς ὁ Γοργίου, μήτε διαλελύσθαι ὅλον, ὡς τὰ ἀρχαῖα, ἀλλὰ μεμῖχθαι μᾶλλον δι' ἀμφοτέρων· οὕτω γὰρ καὶ ἐγκατάσκευος ἔσται καὶ ἁπλοῦς ἅμα, καὶ ἐξ ἀμφοῖν ἡδύς, καὶ οὔτε μάλα ἰδιωτικός, οὔτε μάλα σοφιστικός. τῶν δὲ τὰς πυκνὰς περιόδους λεγόντων οὐδ' αἱ κεφαλαὶ ῥᾳδίως ἑστᾶσιν, ὡς ἐπὶ τῶν οἰνωμένων, οἵ τε ἀκούοντες ναυτιῶσι διὰ τὸ ἀπίθανον, τοτὲ δὲ καὶ ἐκφωνοῦσι τὰ τέλη τῶν περιόδων προειδότες καὶ προαναβοῶσι.

16. Τῶν δὲ περιόδων αἱ μικρότεραι μὲν ἐκ δυοῖν κώλοιν συντίθενται, αἱ μέγισται δὲ ἐκ τεττάρων· τὸ δ' ὑπὲρ τέτταρα οὐκέτ' ἂν ἐντὸς εἴη περιοδικῆς συμμετρίας.

17. Γίνονται δὲ καὶ τρίκωλοί τινες· καὶ μονόκωλοι δέ, ἃς καλοῦσιν ἁπλᾶς περιόδους. ὅταν γὰρ τὸ κῶλον μῆκός τε ἔχῃ καὶ καμπὴν κατὰ τὸ τέλος, τότε μονόκωλος περίοδος γίνεται, καθάπερ ἡ τοιάδε, 'Ἡροδότου Ἁλικαρνασῆος ἱστορίης ἀπόδεξις ἥδε.' καὶ πάλιν, 'ἡ γὰρ σαφὴς φράσις πολὺ φῶς παρέχεται ταῖς τῶν ἀκουόντων διανοίαις.' ὑπ' ἀμφοῖν μέντοι συνίσταται ἡ ἁπλῆ περίοδος, καὶ ὑπὸ τοῦ μήκους καὶ ὑπὸ τῆς καμπῆς τῆς περὶ τὸ τέλος, ὑπὸ δὲ θατέρου οὐδέ ποτε.

18. Ἐν δὲ ταῖς συνθέτοις περιόδοις τὸ τελευταῖον κῶλον μακρότερον χρὴ εἶναι, καὶ ὥσπερ περιέχον καὶ περιειληφὸς τἄλλα. οὕτω γὰρ μεγαλοπρεπὴς ἔσται καὶ

1 διερριμένοις P. | πλησίων P. 5 ἐδοκει ex ἐδοκη P. 9 ὁ Γοργίου, ὁ supra versum scripto P. 13 δὲ] Schneidērus, τε P. 14, 15 οἵ τε ex οἵστε P. 15 τότὲ P. 19 ἐντὸς ex ἐκτὸς P. 20 σημείωσαι οἷον μονόκωλος in margine P. 22 ἔχει P.

vaulted roof. The members of the disconnected style resemble stones which are simply flung carelessly together and not built into a structure.

14. Consequently there is something polished and clean-cut in the older method of writing. It resembles ancient statues, the art of which was held to consist in their severe simplicity. The style of later writers is like the sculpture of Pheidias, since it already exhibits in some degree the union of elevation and finish.

15. My own view is that composition should neither, like that of Gorgias, consist wholly of a string of periods, nor be wholly disconnected like the ancient writings, but should rather combine the two methods. It will then be elaborate and simple at the same time, and possess the charm of both manners, being neither too untutored nor too artificial. Public speakers who employ accumulated periods are as giddy-pated as tipsy men, and their hearers are sickened by the idle trick; sometimes, indeed, they audibly anticipate the conclusions of the orator's periods and declaim them in advance.

16. The shorter periods consist of two members, the longest of four. Anything beyond four would trespass beyond the symmetry of the period.

17. There are also periods composed of three members; and others consisting of a single member, which are called 'simple' periods. Every member which possesses the requisite length and is rounded at the end forms a single-membered period. For example: 'Herodotus of Halicarnassus sets forth in this History the result of his inquiries[1].' Again: 'Clear expression floods with light the hearer's mind[2].' For the simple period these are the two essentials, the length of the member and its final rounding. If either of these conditions be wanting, there is no period.

18. In composite periods the last member should be longer than the rest, and should as it were contain and embrace them all. When the concluding member is long

[1] Herod. i. 1 init. [2] Scr. Inc.

σεμνὴ περίοδος, εἰς σεμνὸν καὶ μακρὸν λήγουσα κῶλον· εἰ δὲ μή, ἀποκεκομμένη καὶ χωλῇ ὁμοία. παράδειγμα δ' αὐτῆς τὸ τοιοῦτον, 'οὐ γὰρ τὸ εἰπεῖν καλῶς καλόν, ἀλλὰ τὸ εἰπόντα δρᾶσαι τὰ εἰρημένα.'

19. Τρία δὲ γένη περιόδων ἐστίν, ἱστορική, διαλογική, ῥητορική. ἱστορικὴ μὲν ἡ μήτε περιηγμένη, μήτ' ἀνειμένη σφόδρα, ἀλλὰ μεταξὺ ἀμφοῖν, ὡς μήτε ῥητορικὴ δόξειεν καὶ ἀπίθανος διὰ τὴν περιαγωγήν, τὸ σεμνόν τε ἔχουσα καὶ ἱστορικὸν ἐκ τῆς ἁπλότητος, οἷον ἡ τοιάδε, 'Δαρείου καὶ Παρυσάτιδος γίγνονται' μέχρι τοῦ 'νεώτερος δὲ Κῦρος.' ἑδραίᾳ γάρ τινι καὶ ἀσφαλεῖ καταλήξει ἔοικεν αὐτῆς ἡ ἀπόθεσις.

20. Τῆς δὲ ῥητορικῆς περιόδου συνεστραμμένον τὸ εἶδος καὶ κυκλικὸν καὶ δεόμενον στρογγύλου στόματος καὶ χειρὸς συμπεριαγομένης τῷ ῥυθμῷ, οἷον τῆς 'μάλιστα μὲν εἵνεκα τοῦ νομίζειν συμφέρειν τῇ πόλει λελύσθαι τὸν νόμον, εἶτα καὶ τοῦ παιδὸς εἵνεκα τοῦ Χαβρίου, | ὡμολόγησα τούτοις, ὡς ἂν οἷός τε ὦ, συνερεῖν.' σχεδὸν γὰρ εὐθὺς ἐκ τῆς ἀρχῆς ἡ περίοδος ἡ τοιάδε συνεστραμμένον τι ἔχει καὶ ἐμφαῖνον, ὅτι οὐκ ἂν ἀπολήξειεν εἰς ἁπλοῦν τέλος. 228r

21. Διαλογικὴ δέ ἐστι περίοδος ἡ ἔτι ἀνειμένη καὶ ἁπλουστέρα τῆς ἱστορικῆς, καὶ μόλις ἐμφαίνουσα, ὅτι περίοδός ἐστιν, ὥσπερ ἡ τοιάδε, 'κατέβην χθὲς εἰς τὸν Πειραιᾶ' μέχρι τοῦ 'ἄτε νῦν πρῶτον ἄγοντες.' ἐπέρριπται γὰρ ἀλλήλοις τὰ κῶλα ἐφ' ἑτέρῳ ἕτερον, ὥσπερ ἐν τοῖς διαλελυμένοις λόγοις, καὶ ἀπολήξαντες μόλις ἂν ἐννοηθεῖμεν κατὰ τὸ τέλος, ὅτι τὸ λεγόμενον περίοδος ἦν. δεῖ γὰρ μεταξὺ διῃρημένης τε καὶ κατεστραμμένης λέξεως τὴν διαλογικὴν περίοδον γράφεσθαι, καὶ μεμιγμένην ὁμοίαν ἀμφοτέροις. περιόδων μὲν εἴδη τοσάδε.

2 *εἰ* ex *ἡ* (*ἡ* punctis notato) P. *ἀποκεκομμένη καὶ χωλῆι* P. 4 *δράσαι* P. 5 *σημείωσαι ὅτι τρία γένη περιόδων* in margine P. 10 *γίγνωνται* P. *μέχρη* (*η* punctis notato) P. 11 *κῦρ*ος* cum litura P. *ἑδραίαν* corr. in *ἑδραίαι* P. *ἔοικε* P. 12 *ἀπόθεσης* (*η* punctis notato) P. 15 *περιαγομένης* (superscripto *συμ*) P. 16 *τοῦ*] codd. Demosth., *τὸ* P (cp. p. 72 l. 23 supra). 21 *ἀνειμένη* (*η* in rasura) P. 22 *ἱστορικῆς*] Victorius, *ῥητορικῆς* P. 25 *ἑτέρῳ*] edd., *ἑκατέρω* P. 26 *ἐννοηθεῖμεν*] Spengelius, *ἐννοηθῶμεν* P. 28 *καὶ καὶ* (alterum *καὶ* in compend.) P.

and stately, the period itself will be stately and impressive; otherwise it will be broken and as it were halting. The following is an instance of the period here recommended: 'True grandeur consists not in saying grand things, but in doing things said, after saying them[1].'

19. There are three kinds of period: the historical, the conversational, the rhetorical. The historical period should be neither too rounded, nor yet too relaxed, but between the two; so framed that it does not seem rhetorical and unconvincing through its rounded form, but draws its dignity and power of exposition from its simplicity. An instance of such a period is furnished by the words 'Darius and Parysatis' down to 'the younger Cyrus[2].' The cadence of the period here resembles a sure and well-based termination.

20. The form of the rhetorical period is close-knit and circular; it needs an ample utterance and a gesture which corresponds to the movements of the rhythm. For example: 'Chiefly because I thought it was to the interest of the State that the law should be abrogated, but also for the sake of Chabrias' boy, I have agreed to plead, to the best of my ability, my clients' case[3].' From the very outset such a period contains something compact—something which clearly intimates that it will not come to a simple ending.

21. The period of dialogue is one which remains lax, and is also simpler than the historical. It scarcely betrays the fact that it is a period. For instance: 'I went down yesterday to the Peiraeus' as far as the words 'since they were now celebrating it for the first time[4].' The members are flung one upon another as in the disjointed style, and when we reach the end we can hardly realise that the words formed a period. For the period used in dialogue should be a form of writing midway between the resolved and the compacted style, and compounded of both in equal measure.—Such are the different kinds of period.

[1] Scr. Inc.

[2] Xen. *Anab.* i. 1: cp. § 3 supra.

[3] Dem. *Lept.*, init.: cp. § 10 supra.

[4] Plat. *Rep.* i. 1, *κατέβην χθὲς εἰς Πειραιᾶ μετὰ Γλαύκωνος τοῦ Ἀρίστωνος προσευξόμενός τε τῇ θεῷ καὶ ἅμα τὴν ἑορτὴν βουλόμενος θεάσασθαι τίνα τρόπον ποιήσουσιν ἅτε νῦν πρῶτον ἄγοντες.*

22. Γίνονται δὲ καὶ ἐξ ἀντικειμένων κῶλων περίοδοι, ἀντικειμένων δὲ ἤτοι τοῖς πράγμασιν, οἷον 'πλέων μὲν διὰ τῆς ἠπείρου, πεζεύων δὲ διὰ τῆς θαλάσσης,' ἢ ἀμφοτέροις, τῇ τε λέξει καὶ τοῖς πράγμασιν, ὥσπερ ἡ αὐτὴ περίοδος ὧδε ἔχει.

23. Κατὰ δὲ τὰ ὀνόματα μόνον ἀντικείμενα κῶλα τοιάδε ἐστίν, οἷον ὡς ὁ τὴν Ἑλένην παραβαλὼν τῷ Ἡρακλεῖ φησιν, ὅτι 'τῷ μὲν ἐπίπονον καὶ πολυκίνδυνον τὸν βίον ἐποίησεν, τῆς δὲ περίβλεπτον καὶ περιμάχητον τὴν φύσιν κατέστησεν.' ἀντίκειται γὰρ καὶ ἄρθρον ἄρθρῳ, καὶ σύνδεσμος συνδέσμῳ, ὅμοια ὁμοίοις, καὶ τἄλλα δὲ κατὰ τὸν αὐτὸν τρόπον, τῷ μὲν 'ἐποίησεν' τὸ 'κατέστησεν,' τῷ δὲ 'ἐπίπονον' τὸ 'περίβλεπτον,' τῷ δὲ 'πολυκίνδυνον' τὸ 'περιμάχητον,' καὶ ὅλως ἓν πρὸς ἕν, ὅμοιον παρ' ὅμοιον, ἡ ἀνταπόδοσις.

24. Ἔστι δὲ κῶλα, ἃ μὴ ἀντικείμενα ἐμφαίνει τινὰ ἀντίθεσιν διὰ τὸ τῷ σχήματι ἀντιθέτως γεγράφθαι, καθάπερ τὸ παρ' Ἐπιχάρμῳ τῷ ποιητῇ πεπαιγμένον, ὅτι 'τόκα μὲν ἐν τήνοις ἐγὼν ἦν, τόκα δὲ παρὰ τήνοις ἐγών.' τὸ αὐτὸ μὲν γὰρ εἴρηται, καὶ οὐδὲν ἐναντίον· ὁ δὲ τρόπος τῆς ἑρμηνείας μεμιμημένος ἀντίθεσίν τινα πλανῶντι ἔοικεν. ἀλλ' οὗτος μὲν ἴσως γελωτοποιῶν οὕτως ἀντέθηκεν, καὶ ἅμα σκώπτων τοὺς ῥήτορας.

25. Ἔστι δὲ καὶ παρόμοια κῶλα, ἅτινα παρόμοια δὴ τοῖς ἐπ' ἀρχῆς, οἷον

δωρητοί τε πέλοντο, παράρητοί τ' ἐπέεσσιν·

ἢ ὡς ἐπὶ τέλους, ὡς ἡ τοῦ Πανηγυρικοῦ ἀρχή, 'πολλάκις ἐθαύμασα τῶν τὰς πανηγύρεις συναγαγόντων καὶ τοὺς γυμνικοὺς ἀγῶνας καταστησάντων.' εἶδος δὲ τοῦ παρομοίου τὸ ἰσόκωλον, ἐπὰν ἴσας ἔχῃ τὰ κῶλα τὰς συλλαβάς,

2, 3 πλεῦσαι...πεζεῦσαι codd. Isocratis. 11 ὅμοια ὁμοίοις ex ὁμοία ὅμοιος P. 12, 13 τὸ ubique, nusquam τῷ P. 19 παρητήνοις P. 19, 20 τὸ αὐτὸ apogr.: αὐτὸ P. 21 μεμιμημένος] Muretus, μεμιγμένος P. 22 γελωποιῶν (το supra versum addito) P. 24 περὶ παρομοίων κώλων titulus in P. 25 ὅμηρος in margine P.

22. Periods can also be formed of contrasted members. The antithesis may lie in the thought, e.g. 'sailing across the mainland and marching across the sea[1].' Or it may be twofold, of thought and of expression, as in this same period.

23. Members which are only verbally contrasted may be illustrated by the comparison drawn between Helen and Hercules: 'to the man he gave a laborious and perilous life, while he caused the woman's beauty to be admired and coveted[2].' Here article is opposed to article, connective to connective, like to like, from the beginning to the end: 'caused' to 'gave,' 'admired' to 'laborious,' 'coveted' to 'perilous.' The correspondence of one thing with another, of like with like, runs throughout.

24. There are some members which, although not really opposed to one another, are apparently antithetical owing to the antithetic form in which they are written. Such is the pleasantry of the poet Epicharmus: 'One time in their midst was I, another time beside them I[3].' A single thought is here expressed, and there is no real opposition. But the turn of the phrase, which apes an antithesis, suggests a desire to mislead. Probably the poet employed the antithesis by way of jest, and also in mockery of the rhetoricians.

25. There are also symmetrical members. Among these the symmetry may be found at the beginning, e.g.

> Yet might they by presents be won, and by pleadings be pacified[4]:

or at the end, as in the opening passage of the 'Panegyric': 'I have often wondered at the conduct of the men who convened the assemblies and instituted the gymnastic contests[5].' Under the heading of symmetry of members comes equality of members, which occurs when the members contain an

[1] Isocr. *Panegyr.* 58 E, ὥστε τῷ στρατοπέδῳ πλεῦσαι μὲν διὰ τῆς ἠπείρου, πεζεῦσαι δὲ διὰ τῆς θαλάττης, τὸν μὲν Ἑλλήσποντον ζεύξας, τὸν δ' Ἄθω διορύξας.

[2] Isocr. *Enc. Hel.* 17.

[3] Epich. *Fragm.* 147, G. Kaibel *C. G. F.*

[4] Hom. *Il.* ix. 526.

[5] Isocr. *Panegyr.* 1.

ὥσπερ Θουκυδίδη, 'ὡς οὔτε ὧν πυνθάνονται ἀπαξιούντων τὸ ἔργον, οἵς τε ἐπιμελὲς εἴη εἰδέναι οὐκ ὀνειδιζόντων·' ἰσόκωλον μὲν δὴ τοῦτο.

26. Ὁμοιοτέλευτα δέ ἐστι τὰ εἰς ὅμοια καταλήγοντα, ἤτοι εἰς ὀνόματα ταὐτά, ὥσπερ ἔχει ἐπὶ τοῦ 'σὺ δ' αὐτὸν καὶ ζῶντα ἔλεγες κακῶς, καὶ νῦν θανόντα | γράφεις κακῶς·' 228ᵛ ἢ ὅταν εἰς συλλαβὴν καταλήγῃ τὴν αὐτήν, ὥσπερ τὰ ἐκ τοῦ Πανηγυρικοῦ προειρημένα.

27. Χρῆσις δὲ τῶν τοιούτων κώλων ἐπισφαλής. οὔτε γὰρ δεινῶς λέγοντι ἐπιτήδεια· ἐκλύει γὰρ τὴν δεινότητα ἡ περὶ αὐτὰ τερθρεία καὶ φροντίς. δῆλον δ' ἡμῖν τοῦτο ποιεῖ Θεόπομπος. κατηγορῶν γὰρ τῶν Φιλίππου φίλων φησίν, 'ἀνδροφόνοι δὲ τὴν φύσιν ὄντες, ἀνδροπόρνοι τὸν τρόπον ἦσαν· καὶ ἐκαλοῦντο μὲν ἑταῖροι, ἦσαν δὲ ἑταῖραι.' ἡ γὰρ ὁμοιότης ἡ περὶ τὰ κῶλα καὶ ἀντίθεσις ἐκλύει τὴν δεινότητα διὰ τὴν κακοτεχνίαν. θυμὸς γὰρ τέχνης οὐ δεῖται, ἀλλὰ δεῖ τρόπον τινὰ αὐτοφυᾶ εἶναι ἐπὶ τῶν τοιούτων κατηγοριῶν καὶ ἁπλᾶ τὰ λεγόμενα.

28. Οὔτε δῆτα ἐν δεινότητι χρήσιμα τὰ τοιαῦτα, ὡς ἔδειξα, οὔτε ἐν πάθεσι καὶ ἤθεσιν· ἁπλοῦν γὰρ εἶναι βούλεται καὶ ἀποίητον τὸ πάθος, ὁμοίως δὲ καὶ τὸ ἦθος. ἐν γοῦν τοῖς Ἀριστοτέλους περὶ δικαιοσύνης ὁ τὴν Ἀθηναίων πόλιν ὀδυρόμενος εἰ μὲν οὕτως εἶπεν ὅτι 'ποίαν τοιαύτην πόλιν εἷλον τῶν ἐχθρῶν, οἵαν τὴν ἰδίαν πόλιν ἀπώλεσαν,' ἐμπαθῶς ἂν εἰρηκὼς εἴη καὶ ὀδυρτικῶς· εἰ δὲ παρόμοιον αὐτὸ ποιήσει· 'ποίαν γὰρ πόλιν τῶν ἐχθρῶν τοιαύτην ἔλαβον, ὁποίαν τὴν ἰδίαν ἀπέβαλον,' οὐ μὰ τὸν Δία πάθος κινήσει οὐδὲ ἔλεον, ἀλλὰ τὸν καλούμενον κλαυσιγέλωτα. τὸ γὰρ ἐν πενθοῦσι παίζειν, κατὰ τὴν παροιμίαν, τὸ τὰ τοιαῦτα ἐν τοῖς πάθεσι κακοτεχνεῖν ἐστι.

2 οἷς τε] Thucyd., οἷς το P. 4 περὶ ὁμοιοτελεύτων titulus in P. 5 ταῦτα P. 10 ἐπιτήδεια: α supra versum add. m. rec. P. 13 ἀνδρόπόρνοι P. 16 ση in margine P. 19, 20 ὡς ἔδειξα in margine add. P. 25 ἀπώλεσαν supra versum addidit P. 27 ἀπέβαλον: β in ras. P. | μὰ τὸν Δία: τὴν ἀλήθειαν in margine P. 29 παροιμία in margine P.

equal number of syllables, as in the following sentence of Thucydides: 'This implies that neither those who are asked disown, nor those who care to know censure the occupation[1].' This is an instance of equality of members.

26. 'Homoeoteleuta' are members which have a similar termination. They may end with the same word, as in the sentence: 'You are the man who, when he was alive, spoke to his discredit, and now that he is dead write to his discredit[2]': or they may end with the same syllable, as in the passage already quoted from the 'Panegyric' of Isocrates.

27. The use of this kind of members is not free from risk. They are ill-suited for vigorous declamation, since the artifice and study which they involve impairs the energy of discourse. Theopompus proves our point when, in arraigning the friends of Philip, he exclaims: 'Men-slayers in nature, they were men-harlots in life; they were called comrades, but were concubines[3].' The similarity in the members, and the antithesis between them, impairs the vigour of the expression through the trick of art. For indignation needs no art; in such invectives the words should be simple and, in a manner, impromptu.

28. Such devices, as I have shown, do not contribute to vigour of style. They are not appropriate to outbursts of passion, or to delineations of character. Simplicity and naturalness is the mark alike of passion and of character-drawing. In the treatise of Aristotle 'On Justice,' for instance, a speaker laments the fate of Athens. If he asks 'what city had they taken from their enemies as great as their own city which they had destroyed[4],' he will have spoken with feeling and from the heart. But if he makes the members of the sentence symmetrical: 'what so great city from their enemies had they taken as their own city which they had forsaken,' you may depend upon it that he will not excite pity or compassion, but rather the so-called 'mirth amid tears.' For ill-judged ingenuity of this kind in emotional passages is no better than the proverbial 'jest at a funeral.'

[1] Thucyd. i. 5.
[2] Scr. Inc.: cp. Aristot. *Rhet.* iii. 9.
[3] Theopomp. *Fragm.* 249, Müller, *F. H. G.* i. p. 320.
[4] Aristot. *Fragm.* 71, ed. Berol. v. p. 1487.

29. Γίνεται μέντοι γε χρήσιμά ποτε, ὡς Ἀριστοτέλης φησίν, 'ἐγὼ ἐκ μὲν Ἀθηνῶν εἰς Στάγειρα ἦλθον διὰ τὸν βασιλέα τὸν μέγαν, ἐκ δὲ Σταγείρων εἰς Ἀθήνας διὰ τὸν χειμῶνα τὸν μέγαν·' εἰ γοῦν ἀφέλοις τὸ ἕτερον 'μέγαν,' συναφαιρήσῃ καὶ τὴν χάριν· τῇ γὰρ μεγαληγορίᾳ συνεργοῖ ἂν τὰ τοιαῦτα κῶλα, ὁποῖα τῶν Γοργίου τὰ πολλὰ ἀντίθετα καὶ τῶν Ἰσοκράτους. περὶ μὲν δὴ τῶν παρομοίων ταῦτα.

30. Διαφέρει δὲ ἐνθύμημα περιόδου τῇδε, ὅτι ἡ μὲν περίοδος σύνθεσις τίς ἐστι περιηγμένη, ἀφ' ἧς καὶ ὠνόμασται, τὸ δὲ ἐνθύμημα ἐν τῷ διανοήματι ἔχει τὴν δύναμιν καὶ σύστασιν· καὶ ἔστιν ἡ μὲν περίοδος κύκλος τοῦ ἐνθυμήματος, ὥσπερ καὶ τῶν ἄλλων πραγμάτων, τὸ δ' ἐνθύμημα διάνοιά τις ἤτοι ἐκ μάχης λεγομένη ἢ ἐν ἀκολουθίας σχήματι.

31. Σημεῖον δέ· εἰ γὰρ διαλύσειας τὴν σύνθεσιν τοῦ ἐνθυμήματος, τὴν μὲν περίοδον ἠφάνισας, τὸ δ' ἐνθύμημα ταὐτὸν μένει, οἷον εἴ τις τὸ παρὰ Δημοσθένει διαλύσειεν ἐνθύμημα τὸ τοιοῦτον, 'ὥσπερ γὰρ εἴ τις ἐκείνων ἑάλω, σὺ τάδ' οὐκ ἂν ἔγραψας· οὕτως ἂν σὺ νῦν ἁλῷς, ἄλλος οὐ γράψει·' διαλύσειεν δὲ οὕτω· 'μὴ ἐπιτρέπετε τοῖς τὰ παράνομα γράφουσιν· εἰ γὰρ ἐκωλύοντο, οὐκ ἂν νῦν οὗτος ταῦτα ἔγραφεν, οὐδ' ἕτερος ἔτι γράψει τούτου νῦν ἁλόντος.' ἐνταῦθα τῆς περιόδου μὲν ὁ κύκλος ἐκλέλυται, τὸ δ' ἐνθύμημα ἐν ταὐτῷ μένει. 229r

32. Καὶ καθόλου δὲ τὸ μὲν ἐνθύμημα συλλογισμός τίς ἐστι ῥητορικός, ἡ περίοδος δὲ συλλογίζεται μὲν οὐδέν, σύγκειται δὲ μόνον· καὶ περιόδους μὲν ἐν παντὶ μέρει τοῦ λόγου τίθεμεν, οἷον ἐν τοῖς προοιμίοις, ἐνθυμήματα δὲ οὐκ ἐν παντί· καὶ τὸ μὲν ὥσπερ ἐπιλέγεται, τὸ ἐνθύ-

2 *στάγηρα* P. 4 *τὸ ἕτερον μέγα* P: corr. edd. 5, 6 *συνεργοῖ ἄν*] Goellerus, *συνεργοῖεν* P. 9 *τίνι διαφέρει ἐνθύμημα περιόδου* titulus in P. 10 *σῃ τὴν διαφορὰν* in margine P. 13, 14 *τί ἐστιν ἐνθύμημα* in margine P. | 14 *ἢ* addidit Finckhius. 23 *ἁλῶντος* P.

29. There are, however, cases in which symmetry of members is useful, as in the following passage of Aristotle: 'I went from Athens to Stageira because of the great king, and from Stageira to Athens because of the great storm[1].' If you take away the word 'great' in either case, you will at the same time destroy the charm. The reason is that such members, like the many antithetical ones of Gorgias and Isocrates, tend to heighten expression.—Thus much, then, with regard to symmetrical members.

30. The 'enthymeme' differs from the period in the fact that the latter is a rounded structure, from which indeed it derives its name; while the former finds its meaning and existence in the thought. The period comprehends the enthymeme in the same way as other subject-matter. The enthymeme is a thought expressed either controversially or consequentially.

31. A word in proof. If you break up the structure of the enthymeme, you destroy the period, but the enthymeme remains intact. Suppose, for instance, the following enthymeme in Demosthenes to be broken up: 'Just as you would not have made this proposal if any of the former parties had been convicted, so if you are convicted now no one will do so in future[2].' Let the enthymeme run thus: 'Show no indulgence to those who make illegal proposals; for if they were habitually checked, the defendant would not be making these proposals now, nor will anyone in future make them if he is convicted now.' Here the round of the period has been destroyed, but the enthymeme remains where it was.

32. In general, the enthymeme is a kind of rhetorical syllogism, while the period is not reasoning at all, but simply a combination of words. Nor is this the only point of distinction. We use periods in every part of the discourse, for example in exordiums; but we do not so use enthymemes. The one—the enthymeme—is as it were an

[1] Aristot. *Fragm.* 619, ed. Berol. v. p. 1582.
[2] Demosth. *Aristocr.* 99.

μημα, ἡ περίοδος δὲ αὐτόθεν λέγεται· καὶ τὸ μὲν οἷον συλλογισμός ἐστιν ἀτελής, ἡ δὲ οὔτε ὅλον τι οὔτε ἀτελὲς συλλογίζεται.

33. Συμβέβηκε μὲν οὖν τῷ ἐνθυμήματι καὶ περιόδῳ εἶναι, διότι περιοδικῶς σύγκειται, περίοδος δ' οὐκ ἔστιν, ὥσπερ τῷ οἰκοδομουμένῳ συμβέβηκε μὲν καὶ λευκῷ εἶναι, ἂν λευκὸν ᾖ, τὸ οἰκοδομούμενον δ' οὐκ ἔστι λευκόν. περὶ μὲν δὴ διαφορᾶς ἐνθυμήματος καὶ περιόδου εἴρηται.

34. Τὸ δὲ κῶλον Ἀριστοτέλης οὕτως ὁρίζεται, 'κῶλόν ἐστι τὸ ἕτερον μέρος περιόδου·' εἶτα ἐπιφέρει· 'γίνεται δὲ καὶ ἁπλῆ περίοδος.' οὕτως ὁρισάμενος, 'τὸ ἕτερον μέρος,' δίκωλον ἐβούλετο εἶναι τὴν περίοδον δηλονότι. ὁ δ' Ἀρχέδημος, συλλαβὼν τὸν ὅρον τοῦ Ἀριστοτέλους καὶ τὸ ἐπιφερόμενον τῷ ὅρῳ, σαφέστερον καὶ τελεώτερον οὕτως ὡρίσατο, 'κῶλόν ἐστιν ἤτοι ἁπλῆ περίοδος, ἢ συνθέτου περιόδου μέρος.'

35. Τί μὲν οὖν ἁπλῆ περίοδος, εἴρηται· συνθέτου δὲ φήσας αὐτὸ περιόδου μέρος, οὐ δυσὶ κώλοις τὴν περίοδον ὁρίζειν ἔοικεν, ἀλλὰ καὶ τρισὶ καὶ πλείοσιν· ἡμεῖς δὲ μέτρον μὲν περιόδου ἐκτεθείμεθα, νῦν δὲ περὶ τῶν χαρακτήρων τῆς ἑρμηνείας λέγωμεν.

II.

36. Εἰσὶ δὲ τέτταρες οἱ ἁπλοῖ χαρακτῆρες, ἰσχνός, μεγαλοπρεπής, γλαφυρός, δεινός, καὶ λοιπὸν οἱ ἐκ τούτων μιγνύμενοι. μίγνυνται δὲ οὐ πᾶς παντί, ἀλλ' ὁ γλαφυρὸς μὲν καὶ τῷ ἰσχνῷ καὶ τῷ μεγαλοπρεπεῖ, καὶ ὁ δεινὸς δὲ ὁμοίως ἀμφοτέροις· μόνος δὲ ὁ μεγαλοπρεπὴς τῷ ἰσχνῷ οὐ μίγνυται, ἀλλ' ὥσπερ ἀνθέστατον καὶ ἀντίκειμενον

9 *ὅρος κώλου κατὰ ἀριστοτέλην* in margine P. 11 *καὶ* in litura P. 13 *ση κατὰ ἀρχέδημον ὅρος* in margine P. 14 *ὅρῳ* ex *ὅλῳ* (ut videtur) P. 21 *λέγομεν* (in litura) P : corr. edd. 22 *περὶ χαρακτήρων* titulus in P. 24 *μηγνύμενοι* (*η* punctis notato) P. 26, 27 *ση ὅτι μόνος ὁ μεγαλοπρεπὴς χαρακτὴρ τῷ ἰσχνῷ οὐ μίγνυται* in margine P.

additional utterance, while the period is an independent utterance. The former may be called an incomplete syllogism, while the latter corresponds to no syllogism, whether perfect or incomplete.

33. It may, indeed, happen that an enthymeme is at the same time a period because its construction is periodic. Still it is not identical with the period. A building may be white if it so chance, but a building, as such, is not necessarily white. —So much for the distinction between enthymeme and period.

34. The 'member' is thus defined by Aristotle: 'A member is one of the two parts of a period.' He then adds: 'A period is also occasionally simple[1].' The reference in his definition to 'one of the two parts' makes it clear that he preferred the period to have two members. Archedemus, combining the definition of Aristotle and its supplement, produced a clearer and fuller definition of his own: 'A member is either a simple period, or part of a compound period[2].'

35. The simple period has been already described. In saying that a member may be part of a compound period, Archedemus seems not to confine the period to two members, but to include three or a greater number.—We have given our views concerning the limits of the period; let us now describe the types of style.

CHAPTER II.

36. The simple types of style are four in number: the 'plain,' the 'elevated,' the 'elegant,' the 'forcible.' In addition there are the various combinations of these types. Not every style, however, can be combined with every other. The elegant is found united with the plain and the elevated, and the forcible with both alike. The elevated and the plain alone cannot be compounded. They are so irreconcilably

[1] Aristot. *Rhet.* iii. 9, *περίοδος δὲ ἡ μὲν ἐν κώλοις ἡ δ' ἀφελής...κῶλον δ' ἐστὶν τὸ ἕτερον μόριον ταύτης. ἀφελῆ δὲ λέγω τὴν μονόκωλον.*

[2] Archedem. *Fragm.*

ἐναντιωτάτω. διὸ δὴ καὶ μόνους δύο χαρακτῆράς τινες ἀξιοῦσιν εἶναι τούτους, τοὺς δὲ λοιποὺς δύο μεταξὺ τούτων, τὸν μὲν γλαφυρὸν τῷ ἰσχνῷ προσνέμοντες μᾶλλον, τῷ δὲ μεγαλοπρεπεῖ τὸν δεινόν, ὡς τοῦ γλαφυροῦ μὲν μικρότητά τινα καὶ κομψείαν ἔχοντος, τοῦ δεινοῦ δὲ ὄγκον καὶ μέγεθος.

37. Γελοῖος δ' ὁ τοιοῦτος λόγος. ὁρῶμεν γὰρ πλὴν τῶν εἰρημένων χαρακτήρων ἐναντίων, πάντας μιγνυμένους πᾶσιν, οἷον τὰ Ὁμήρου τε ἔπη καὶ τοὺς Πλάτωνος λόγους καὶ Ξενοφῶντος καὶ Ἡροδότου καὶ ἄλλων πολλῶν πολλὴν μὲν μεγαλοπρέπειαν καταμεμιγμένην ἔχοντας, πολλὴν δὲ δεινότητά τε καὶ χάριν, ὥστε τὸ μὲν πλῆθος τῶν χαρακτήρων τοσοῦτον ἂν εἴη, ὅσον λέλεκται. ἑρμηνεία δ' ἑκάστῳ πρέπουσα γένοιτ' ἂν τοιάδε τις.

38. | Ἄρξομαι δὲ ἀπὸ τοῦ μεγαλοπρεποῦς, ὅνπερ νῦν 229ᵛ
λόγιον ὀνομάζουσιν. ἐν τρισὶ δὴ τὸ μεγαλοπρεπές, διανοίᾳ, λέξει, τῷ συγκεῖσθαι προσφόρως. σύνθεσις δὲ μεγαλοπρεπής, ὥς φησιν Ἀριστοτέλης, ἡ παιωνική. παίωνος δὲ εἴδη δύο, τὸ μὲν προκαταρκτικόν, οὗ ἄρχει μὲν μακρά, λήγουσι δὲ τρεῖς βραχεῖαι, οἷον τὸ τοιόνδε, 'ἦρξᾰτŏ δέ,' τὸ δὲ καταληκτικὸν θατέρῳ ἀντίστροφον, οὗ τρεῖς μὲν βραχεῖαι ἄρχουσιν, λήγει δὲ μία μακρά, ὥσπερ τὸ 'Ἄρᾰβῐᾱ.'

39. Δεῖ δὲ ἐν τοῖς κώλοις τοῦ μεγαλοπρεποῦς λόγου τὸν προκαταρκτικὸν μὲν παίωνα ἄρχειν τῶν κώλων, τὸν καταληκτικὸν δὲ ἔπεσθαι. παράδειγμα δ' αὐτῶν τὸ Θουκυδίδειον τόδε, 'ἦρξᾰτŏ δὲ τὸ κᾰκὸν ἐξ Αἰθῐŏπῐ́ας.' τί ποτ' οὖν Ἀριστοτέλης οὕτω διετάξατο; ὅτι δεῖ καὶ τὴν ἐμβολὴν τοῦ κώλου καὶ ἀρχὴν μεγαλοπρεπῆ εὐθὺς εἶναι καὶ τέλος,

1 διὸ] Victorius, δε ὁ P. 5 κομψίαν P. 8 εἰρημένων] Victorius, ὁρωμένων P. 14 ἑκάστωι P. 15 περὶ μεγαλοπρεποῦς titulus in P. | μεγαλοπρεπὴς in margine P. 18 μεγαλοπρεποὺς P. 19 ὅτι δύο εἴδη παίωνος, παίων α′ – ⏑ ⏑ ⏑, παίων β′ ⏑ ⏑ ⏑ – in margine P. 23 τὰ ἄρᾰβεῖᾱ P: corr. Walzius. 26 θυκυδίδιον P. 27 ἦρξᾰτŏ P syllaba longa non indicata.

opposed and contrasted that some maintain that there are no other types of style besides these two, the rest being intermediate. The elegant style is, thus, regarded as akin to the plain, and the forcible as akin to the elevated, as though the first contained something slight and dainty, and the second something massive and grand.

37. Such a view is absurd. We can see for ourselves that, with the exception of the two opposites just mentioned, any style may be combined with any other. In the poetry of Homer, for example, as well as in the prose of Plato, Xenophon, Herodotus and many other writers, great elevation is joined to great vigour and charm. The number of types of style is, therefore, that already indicated. The mode of expression appropriate to each will be found to be of the following kind.

38. I shall begin with the elevated style, to which to-day the title 'eloquent' is given. Elevation consists in three things: 'thought,' 'diction,' 'appropriate composition.' According to Aristotle, the paeonic rhythm is elevated[1]. There are two kinds of paeon, the 'procatarctic' (initial), beginning with a long syllable and ending with three short ones, e.g. *ἤρξατο δέ*: and the 'catalectic' (final), the converse of the former, that is to say, beginning with three short syllables and ending with a single long one, e.g. *Ἀραβία*.

39. In the elevated style the members should begin with a procatarctic paeon and end with a catalectic paeon, as in this passage of Thucydides: 'Now it was from Aethiopia that the malady originally came[2].' What, now, is the reason why Aristotle advised this arrangement of syllables? Because the member should open and end impressively; and this will

[1] Aristot. *Rhet.* iii. 8.

[2] Thucyd. ii. 48.

τοῦτο δ' ἔσται, ἐὰν ἀπὸ μακρᾶς ἀρχώμεθα καὶ εἰς μακρὰν λήγωμεν. φύσει γὰρ μεγαλεῖον ἡ μακρά, καὶ προλεγομένη τε πλήσσει εὐθὺς καὶ ἀπολήγουσα ἐν μεγάλῳ τινὶ καταλείπει τὸν ἀκούοντα. πάντες γοῦν ἰδίως τῶν τε πρώτων μνημονεύομεν καὶ τῶν ὑστάτων, καὶ ὑπὸ τούτων κινούμεθα, ὑπὸ δὲ τῶν μεταξὺ ἔλαττον ὥσπερ ἐγκρυπτομένων ἢ ἐναφανιζομένων.

40. Δῆλον δὲ τοῦτο ἐν τοῖς Θουκυδίδου· σχεδὸν γὰρ ὅλως τὸ μεγαλοπρεπὲς ἐν πᾶσιν αὐτῷ ποιεῖ ἡ τοῦ ῥυθμοῦ μακρότης, καὶ κινδυνεύει τῷ ἀνδρὶ τούτῳ παντοδαποῦ ὄντος τοῦ μεγαλοπρεποῦς αὕτη ἡ σύνθεσις μόνη ἢ μάλιστα περιποιεῖν τὸ μέγιστον.

41. Δεῖ μέντοι λογίζεσθαι, ὅτι κἂν μὴ ἀκριβῶς δυνώμεθα τοῖς κώλοις περιτιθέναι τοὺς παίωνας ἔνθεν καὶ ἔνθεν ἀμφοτέρους, παιωνικήν γε πάντως ποιησόμεθα τὴν σύνθεσιν, οἷον ἐκ μακρῶν ἀρχόμενοι καὶ εἰς μακρὰς καταλήγοντες. τοῦτο γὰρ καὶ Ἀριστοτέλης παραγγέλλειν ἔοικεν, ἄλλως δὲ τὸ διττὸν τοῦ παίωνος τετεχνολογηκέναι ἀκριβείας ἕνεκα. διόπερ Θεόφραστος παράδειγμα ἐκτέθειται μεγαλοπρεπείας τὸ τοιοῦτον κῶλον, 'τῶν μὲν περὶ τὰ μηδενὸς ἄξια φιλοσοφούντων·' οὐ γὰρ ἐκ παιώνων ἀκριβῶς, ἀλλὰ παιωνικόν τί ἐστι. παραλαβεῖν μέντοι τὸν παίωνα εἰς τοὺς λόγους, ἐπειδὴ μικτός τίς ἐστι καὶ ἀσφαλέστερος, τὸ μεγαλοπρεπὲς μὲν ἐκ τῆς μακρᾶς λαμβάνων, τὸ λογικὸν δὲ ἐκ τῶν βραχειῶν.

42. Οἱ δ' ἄλλοι, ὁ μὲν ἡρῷος σεμνὸς καὶ οὐ λογικός, ἀλλ' ἠχώδης· οὐδὲ εὔρυθμος, ἀλλ' ἄρυθμος. ὥσπερ ὁ τοιόσδε, 'ἦκων ἡμῶν εἰς τὴν χώραν·' ἡ γὰρ πυκνότης τῶν μακρῶν ὑπερπίπτει τοῦ λογικοῦ μέτρου.

2 *ση ποταπὴν ἔχει δύναμιν ἡ μακρά* in margine P. 11 *ἢ* (accentu supra *η* a m. rec. addito) *μάλιστα* P. 12 *περιποιεῖ* P, *ν* supra versum addidit m. rec. P. 13 *δυνώμεθα*] Schneiderus, *δυνάμεθα* P. 15 *ποιησώμεθα* P. 18 *τεχνολογηκέναι* P. 22 *παραλαβεῖν*] Steinbergerus, *παραλαβῶν* (λα supra versum scripto) P. 25 *βραχείων* P. 27 *ἔνρυθμος* P. | *ἀλλ' ἄρυθμος*] Victorius, *ἀλλ' ἀνάρυθμος* P. 28 *ἐκεῖ ἤκων* P, *ἐκεῖ ἤκειν* m. rec. P.

be so if we begin with a long syllable and end with a long one. The long syllable has in itself something grand, and its use at the beginning is striking, while as a conclusion it leaves the hearer with a sense of elevation. Anyhow, all of us remember in a special degree, and are stirred by, the words that come first and the words that come last, whereas those that come between them have less effect upon us, as though they were obscured or hidden among the others.

40. This is clearly seen in Thucydides, whose dignity of style is almost in every instance due to the long syllables used in his rhythms. It may even be said that the pervading stateliness of that writer is attained altogether, or for the most part, by this arrangement of words.

41. We must, however, bear in mind that, even if we cannot exactly furnish the members with the two paeons at either end, we can at all events give a paeonic character to the arrangement by beginning and ending with long syllables. This is seemingly what Aristotle recommends, although for the sake of precision the two sorts of paeon are prescribed in his treatise. On the same principle Theophrastus has given as an instance of elevation the following member: 'Those who philosophize in matters that are worth nought[1].' This particular sentence is not precisely composed of paeons, yet it is paeonic in character. The paeon should be employed in discourse, since it is a mixed measure and so safer, and derives its elevation from the long syllable and its prose character from the short ones.

42. Among the other measures the heroic is solemn and ill-adapted for prose. It is sonorous; not full of rhythm, but without it. Take, for instance, the following words: 'This land, our land, reached now by me[2].' Here the reiteration of long syllables exceeds the bounds of prose.

[1] Theophr. π. λέξεως. [2] Scr. Inc.

43. Ὁ δὲ ἴαμβος εὐτελὴς καὶ τῇ τῶν πολλῶν λέξει ὅμοιος. πολλοὶ γοῦν μέτρα ἰαμβικὰ λαλοῦσιν οὐκ εἰδότες. ὁ δὲ παίων ἀμφοῖν μέσος καὶ μέτριος, καὶ ὁποῖος συγκεκραμένος. ἡ μὲν δὴ παιωνικὴ ἐν τοῖς μεγαλοπρεπέσι σύνθεσις ὧδ' ἄν πως λαμβάνοιτο.

44. Ποιεῖ δὲ καὶ τὰ μήκη τῶν κώλων μέγεθος, οἷον 'Θουκυδίδης Ἀθηναῖος | ξυνέγραψε τὸν πόλεμον τῶν Πελο- 230r
ποννησίων καὶ Ἀθηναίων,' καὶ ''Ηροδότου Ἁλικαρνασέως ἱστορίης ἀπόδειξις ἥδε.' τὸ γὰρ ταχέως ἀποσιωπᾶν εἰς κῶλον βραχὺ κατασμικρύνει τὴν τοῦ λόγου σεμνότητα, κἂν ἡ ὑποκειμένη διάνοια μεγαλοπρεπὴς ᾖ, κἂν τὰ ὀνόματα.

45. Μεγαλοπρεπὲς δὲ καὶ τὸ ἐκ περιαγωγῆς τῇ συνθέσει λέγειν, οἷον ὡς Θουκυδίδης· 'ὁ γὰρ Ἀχελῷος ποταμὸς ῥέων ἐκ Πίνδου ὄρους διὰ Δολοπίας καὶ Ἀγριανῶν καὶ Ἀμφιλόχων, ἄνωθεν παρὰ Στράτον πόλιν ἐς θάλασσαν διεξιεὶς παρ' Οἰνιάδας, καὶ τὴν πόλιν αὐτοῖς περιλιμνάζων ἄπορον ποιεῖ ὑπὸ τοῦ ὕδατος ἐν χειμῶνι στρατεύεσθαι.' σύμπασα γὰρ ἡ τοιαύτη μεγαλοπρέπεια ἐκ τῆς περιαγωγῆς γέγονεν, καὶ ἐκ τοῦ μόγις ἀναπαῦσαι αὐτόν τε καὶ τὸν ἀκούοντα.

46. Εἰ δ' οὕτω διαλύσας αὐτὸ εἴποι τις· 'ὁ γὰρ Ἀχελῷος ποταμὸς ῥεῖ μὲν ἐκ Πίνδου ὄρους, ἐκβάλλει δὲ παρ' Οἰνιάδας ἐς θάλασσαν· πρὸ δὲ τῆς ἐκβολῆς τὸ Οἰνιαδῶν πεδίον λίμνην ποιεῖ, ὥστ' αὐτοῖς πρὸς τὰς χειμερινὰς ἐφόδους τῶν πολεμίων ἔρυμα καὶ πρόβλημα γίνεσθαι τὸ ὕδωρ·' εἰ δή τις οὕτω μεταβαλὼν ἑρμηνεύσειεν αὐτό, πολλὰς μὲν ἀναπαύλας παρέξει τῷ λόγῳ, τὸ μέγεθος δ' ἀφαιρήσεται.

47. Καθάπερ γὰρ τὰς μακρὰς ὁδοὺς αἱ συνεχεῖς καταγωγαὶ μικρὰς ποιοῦσιν, αἱ δ' ἐρημίαι κἂν ταῖς

7 πελλοποννησίων P. 8 αλλικαρνασέως P. 15 ὄρους P. | Ἀγραῶν codd. Thucyd. 17 διέξιεισι P.

43. The iambic measure lacks distinction and resembles ordinary conversation. Indeed, many people talk in iambics without knowing it. The paeon hits the happy mean between the two, and may be said to be composite. The paeonic structure may, accordingly, be employed in elevated passages after the manner thus described.

44. Long members also contribute to grandeur of style, e.g. 'Thucydides the Athenian wrote the history of the war between the Peloponnesians and the Athenians[1],' and 'Herodotus of Halicarnassus sets forth in this History the result of his inquiries[2].' A sudden drop into silence on a short member diminishes dignity of expression, elevated though the underlying thought and the words may be.

45. Elevation is also caused by a rounded form of composition, as in the following passage of Thucydides: 'For the river Achelous flowing from Mount Pindus through Dolopia and the land of the Agrianians and Amphilochians, having passed the inland city Stratus and discharging itself into the sea near Oeniadae, and surrounding that town with a marsh, makes a winter expedition impossible owing to the floods[3].' All this impressiveness arises from the rounded period and from the fact that the historian hardly allows a pause to himself or to the reader.

46. If the sentence were broken up and made to run as follows: 'For the river Achelous flows from Mount Pindus and empties itself into the sea near Oeniadae; but before reaching the outlet it converts the plain of Oeniadae into a marsh, so that the water forms a defence and protection against the attacks of the enemy in winter,'—if the phrasing of the sentence were to be varied in this way, there would be many resting-places in the narrative but its stateliness would be destroyed.

47. Long journeys are shortened by a succession of inns, while desolate paths, even when the distances are short,

[1] Thucyd. i. 1 init. [2] Herod. i. 1 init. [3] Thucyd. ii. 102.

μικραῖς ὁδοῖς ἔμφασίν τινα ἔχουσι μήκους, ταὐτὸ δὴ κἀπὶ τῶν κώλων ἂν γίγνοιτο.

48. Ποιεῖ δὲ καὶ δυσφωνία συνθέσεως ἐν πολλοῖς μέγεθος, οἷον τὸ

Αἴας δ' ὁ μέγας αἰὲν ἐφ' Ἕκτορι χαλκοκορυστῇ.

ἄλλως μὲν γὰρ ἴσως δυσήκοος ἡ τῶν γραμμάτων σύμπληξις, ὑπερβολὴ δ' ἐμφαίνουσα τὸ μέγεθος τοῦ ἥρωος· λειότης γὰρ καὶ τὸ εὐήκοον οὐ πάνυ ἐν μεγαλοπρεπείᾳ χώραν ἔχουσιν, εἰ μή που ἐν ὀλίγοις. καὶ ὁ Θουκυδίδης δὲ πανταχοῦ σχεδὸν φεύγει τὸ λεῖον καὶ ὁμαλὲς τῆς συνθέσεως, καὶ ἀεὶ μᾶλλόν τι προσκρούοντι ἔοικεν, ὥσπερ οἱ τὰς τραχείας ὁδοὺς πορευόμενοι, ἐπὰν λέγῃ, 'ὅτι τὸ μὲν δὴ ἔτος, ὡς ὡμολόγητο, ἄνοσον ἐς τὰς ἄλλας ἀσθενείας ἐτύγχανεν ὄν.' ῥᾷον μὲν γὰρ καὶ ἥδιον ὧδ' ἄν τις εἶπεν, ὅτι 'ἄνοσον ἐς τὰς ἄλλας ἀσθενείας ὂν ἐτύγχανεν,' ἀφῄρητο δ' αὐτοῦ τὴν μεγαλοπρέπειαν.

49. Ὥσπερ γὰρ ὄνομα τραχὺ μέγεθος ἐργάζεται, οὕτω σύνθεσις. ὀνόματα δὲ τραχέα τό τε 'κεκραγὼς' ἀντὶ τοῦ 'βοῶν,' καὶ τὸ 'ῥηγνύμενον' ἀντὶ τοῦ 'φερόμενον,' οἷοις πᾶσιν ὁ Θουκυδίδης χρῆται, ὅμοια λαμβάνων τά τε ὀνόματα τῇ συνθέσει, τοῖς τε ὀνόμασι τὴν σύνθεσιν.

50. Τάσσειν δὲ τὰ ὀνόματα χρὴ τόνδε τὸν τρόπον. πρῶτα μὲν τιθέναι τὰ μὴ μάλα ἐναργῆ, δεύτερα δὲ καὶ ὕστατα τὰ ἐναργέστερα. οὕτω γὰρ καὶ τοῦ πρώτου ἀκουσόμεθα ὡς ἐναργοῦς, καὶ τοῦ μετ' αὐτὸ ὡς ἐναργεστέρου. 230ᵛ εἰ δὲ μή, δόξομεν ἐξησθενηκέναι, καὶ οἷον καταπεπτωκέναι ἀπὸ ἰσχυροτέρου ἐπὶ ἀσθενές.

51. Παράδειγμα δὲ τὸ παρὰ τῷ Πλάτωνι λεγόμενον, ὅτι 'ἐπὰν μέν τις μουσικῇ παρέχῃ καταυλεῖν καὶ κατα-

5 χαλκοκορυστῆι P. 7 ὑπερβολὴ: β in rasura add. m. rec. P. 8 μεγαλοπρέπειαῖ (^ add. m. rec.) P. 13 ωμολόγει (sine spiritu) το (sine accentu) P. 14 ἠδεῖον P. 20 οἵοις πᾶσιν] Hammerus, οἱ σπᾶσιν P. | ὁ bis scripsit P in transitu versus. 22 περὶ συνθέσεως λόγου titulus in P. | τὸν supra versum addidit m. rec. P. 26 δόξωμεν P. | καὶ post ἐξησθενηκέναι ins. edd. 29 ὅταν Platonis libri. | παρέχει P. | καταχεῖν τῆς ψυχῆς Plat.

give the impression of length. Precisely the same principle will apply also in the case of members.

48. In many passages an impressive effect is produced by a harsh collocation of words, as for example in the line:—

> And Aias the mighty at Hector the brazen-helmed evermore
> Was aiming his lance[1].

No doubt the clashing of letters is, as a rule, unpleasant to the ear, but here the very excess brings out the greatness of the hero, since in the elevated style smoothness and pleasant cadences have no place, except here and there. Thucydides almost invariably avoids smoothness and evenness of composition. He has rather the constant air of a man who is stumbling, like travellers on rough roads, as when he says that 'from other maladies this year, by common consent, was free[2].' It would have been easier and pleasanter to say that 'by common consent, this year was free from other maladies. But this would have destroyed the effectiveness of the sentence.

49. Composition makes style impressive in the same way as a rugged word does. Instances of rugged words are 'shrieking' in place of 'crying,' and 'bursting' in place of 'charging.' Thucydides uses all expressions of this kind, assimilating the words to the composition and the composition to the words.

50. Words should be arranged in the following way. First should be placed those that are not specially vivid; in the second or last place should come those that are more so. In this way what comes first will strike the ear as vivid, and what follows as more vivid still. Failing this, we shall seem to have lost vigour, and (so to speak) to have lapsed from strength to weakness.

51. An illustration will be found in a passage of Plato: 'when a man suffers music to play upon him and to flood his

[1] Hom. *Il.* xvi. 358,
Αἴας δ' ὁ μέγας αἰὲν ἐφ' Ἕκτορι χαλκοκορυστῇ
ἵετ' ἀκοντίσσαι.

[2] Thucyd. ii. 49.

χεῖν διὰ τῶν ὤτων·' πολὺ γὰρ τὸ δεύτερον ἐναργέστερον τοῦ προτέρου. καὶ πάλιν προϊών φησιν, 'ὅταν δὲ καταχέων μὴ ἀνῇ, ἀλλὰ κηλῇ, τὸ δὴ μετὰ τοῦτο ἤδη τήκει καὶ λείβει.' τὸ γὰρ 'λείβει' τοῦ 'τήκει' ἐμφατικώτερον καὶ ἐγγυτέρω ποιήματος. εἰ δὲ προεξήνεγκεν αὐτό, ἀσθενέστερον ἂν τὸ 'τήκει' ἐπιφερόμενον ἐφάνη.

52. Καὶ Ὅμηρος δὲ ἐπὶ τοῦ Κύκλωπος ἀεὶ ἐπαύξει τὴν ὑπερβολήν, καὶ ἐπανιόντι ἐπ' αὐτῆς ἔοικεν, οἷον

οὐ γὰρ ἐῴκει
ἀνδρί γε σιτοφάγῳ, ἀλλὰ ῥίῳ ὑλήεντι,

καὶ προσέτι ὑψηλοῦ ὄρους καὶ ὑπερφαινομένου τῶν ἄλλων ὀρῶν. ἀεὶ γὰρ καίτοι μεγάλα ὄντα τὰ πρότερον ἥττονα φαίνεται, μειζόνων αὐτοῖς τῶν μετὰ ταῦτα ἐπιφερομένων.

53. Χρὴ δὲ καὶ τοὺς συνδέσμους μὴ μάλα ἀνταποδίδοσθαι ἀκριβῶς, οἷον τῷ 'μὲν' συνδέσμῳ τὸν 'δέ·' μικροπρεπὲς γὰρ ἡ ἀκρίβεια· ἀλλὰ καὶ ἀτακτοτέρως πως χρῆσθαι, καθάπερ που ὁ Ἀντιφῶν λέγει· 'ἡ μὲν γὰρ νῆσος ἣν ἔχομεν, δήλη μὲν καὶ πόρρωθέν ἐστιν, ὑψηλὴ καὶ τραχεῖα· καὶ τὰ μὲν χρήσιμα καὶ ἐργάσιμα μικρὰ αὐτῆς ἐστι, τὰ δὲ ἀργὰ πολλὰ σμικρᾶς αὐτῆς οὔσης.' τρισὶ γὰρ τοῖς 'μὲν' συνδέσμοις εἷς ὁ 'δὲ' ἀνταποδίδοται.

54. Πολλάκις μέντοι τεθέντες πως ἐφεξῆς σύνδεσμοι καὶ τὰ μικρὰ μεγάλα ποιοῦσιν, ὡς παρ' Ὁμήρῳ τῶν Βοιωτιακῶν πόλεων τὰ ὀνόματα εὐτελῆ ὄντα καὶ μικρὰ ὄγκον τινὰ ἔχει καὶ μέγεθος διὰ τοὺς συνδέσμους ἐφεξῆς τοσούτους τεθέντας, οἷον ἐν τῷ

Σχοινόν τε Σκῶλόν τε, πολύκνημόν τ' Ἐτεωνόν.

55. Τοῖς δὲ παραπληρωματικοῖς συνδέσμοις χρηστέον, οὐχ ὡς προσθήκαις κεναῖς καὶ οἷον προσφύμασιν

2 καταχέων P: ἐπέχων Plat. 3 κήλῃ P. ˆ supra η alterum add. m. rec. P. 5 εγγυτέρω ex εγγυτέρον m. rec. P. 6 ἐπιφερόμενον ex ἐπιφερόμενος m. rec. P. 8 ἔοικεν edd.: om. P. 10 post ῥίῳ add. ἄκρα κορυφῇ κρημνῷ P, quae verba punctis notata sunt. 11 ὄρος P. 12 ονταπρότερον P. 15 τὸν δὲ ex τῷ δὲ m. rec. P. 17 ἡ μὲν γὰρ] Capperonerius, ἡ γὰρ P. 18 ἣν ἐχομένη δήλη P. 20 αὐτῆς ex αὕτη m. rec. P. | ἀρ*γὰ (fort. ex ἀρωγὰ) P. 27 σκῶλον ex σκωλόν (ut videtur) m. rec. P.

soul through his ears[1].' Here the second expression is far more vivid than the first. And further on he says: 'but when he ceases not to flood it, nay throws a spell over it, he causes it to melt and waste away[2].' The word 'waste' is stronger than the word 'melt,' and approaches more nearly to poetry. If Plato had reversed the order, the verb 'melt,' coming in the second place, would have appeared weaker.

52. Homer, also, in describing the Cyclops, augments continuously his hyperbole and seems to mount higher and higher on its steps:—

Not like to the sons of men, but seeming a forest-clad crest[3];

and what is more, the crest of a lofty mountain and one that towers above its fellows. For great though they may be, the things which come first seem lesser, when greater things follow them.

53. Connectives, again, such as *μὲν* and *δέ*, should not correspond too nicely. There is something trivial in excessive nicety. A certain negligence in the use of particles is desirable, just as Antiphon somewhere says: 'for the island we inhabit can be seen from a distance to be lofty and rugged. Those parts of it which are tilled and useful are insignificant, while the uncultivated portions are many, small though the island is[4].' There is here only one *δέ* to answer to the repeated *μέν*.

54. On the other hand, it often happens that connectives which follow one another in close succession make even small things great, as in Homer the names of the Boeotian towns, though ordinary and insignificant, possess a certain high-sounding pomp owing to the accumulated connectives, for example in the line:

And in Schoenus and Scolus, and midst Eteonus' hill-clefts deep[5].

55. Expletive particles must not be employed as pointless appendages and excrescences so to say or expansions, as

[1] Plat. *Rep.* iii. 411 A.

[2] Plat. *Rep.* iii. 411 B.

[3] Hom. *Od.* ix. 190,

οὐδὲ ἐῴκει
ἀνδρὶ γε σιτοφάγῳ, ἀλλὰ ῥίῳ ὑλήεντι
ὑψηλῶν ὀρέων, ὅ τε φαίνεται οἷον ἀπ' ἄλλων.

[4] Antiphon, *Fragm.* 50 (Blass).

[5] Hom. *Il.* ii. 497.

ἢ παραξύσμασιν, ὥσπερ τινὲς τῷ 'δὴ' χρῶνται πρὸς οὐδὲν καὶ τῷ 'νυ' καὶ τῷ 'πρότερον,' ἀλλ' ἂν συμβάλλωνταί τι τῷ μεγέθει τοῦ λόγου,

56. καθάπερ παρὰ Πλάτωνι, 'ὁ μὲν δὴ μέγας ἐν οὐρανῷ Ζεύς·' καὶ παρ' Ὁμήρῳ,

ἀλλ' ὅτε δὴ πόρον ἶξον ἐϋρρεῖος ποταμοῖο.

ἀρκτικὸς γὰρ τεθεὶς ὁ σύνδεσμος καὶ ἀποσπάσας τῶν προτέρων τὰ ἐχόμενα μεγαλεῖόν τι εἰργάσατο. αἱ γὰρ πολλαὶ ἀρχαὶ σεμνότητα ἐργάζονται. εἰ δ' ὧδε εἶπεν, 'ἀλλ' ὅτε ἐπὶ τὸν πόρον ἀφίκοντο τοῦ ποταμοῦ,' μικρολογοῦντι ἐῴκει καὶ ἔτι ὡς περὶ ἑνὸς πράγματος λέγοντι.

57. Λαμβάνεται δὲ καὶ παθητικῶς πολλάκις ὁ σύνδεσμος οὗτος, ὥσπερ ἐπὶ τῆς Καλυψοῦς πρὸς τὸν Ὀδυσσέα,

Διογενὲς Λαερτιάδη, πολυμήχαν' Ὀδυσσεῦ,
οὕτω δὴ οἰκόνδε φίλην ἐς πατρίδα γαῖαν;

εἰ γοῦν τὸν σύνδεσμον ἐξέλοις, συνεξαιρήσεις καὶ τὸ πάθος. καθόλου γάρ, ὥσπερ ὁ Πραξιφάνης φησίν, ἀντὶ μυγμῶν | παρελαμβάνοντο οἱ τοιοῦτοι σύνδεσμοι καὶ στε- 231r
ναγμῶν, ὥσπερ τὸ 'αἲ αἲ,' καὶ τὸ 'φεῦ,' καὶ 'ποῖόν τί ἐστιν;' ὡς αὐτός φησι, τὸ 'καί νύ κ' ὀδυρομένοισιν' ἔπρεψεν, ἔμφασίν τινα ἔχον οἰκτροῦ ὀνόματος.

58. Οἱ δὲ πρὸς οὐδὲν ἀναπληροῦντες, φησί, τὸν σύνδεσμον ἐοίκασιν τοῖς ὑποκριταῖς τοῖς τὸ καὶ τὸ πρὸς οὐδὲν ἔπος λέγουσιν, οἷον εἴ τις ὧδε λέγοι,

Καλυδὼν μὲν ἥδε γαῖα Πελοπείας χθονός,
φεῦ.
ἐν ἀντιπόρθμοις πεδί' ἔχουσ' εὐδαίμονα,
αἲ, αἲ.

ὡς γὰρ παρέλκει τὸ αἲ αἲ καὶ τὸ φεῦ ἐνθάδε, οὕτω καὶ ὁ πανταχοῦ μάτην ἐμβαλλόμενος σύνδεσμος.

2 ἄλλαι συμβάλλονται in ἀλλ' ἂν συμβάλλωνται corr. m. rec. P. 4 μέγας ἡγεμὼν Plato. 7 ἀποσπάσας] Finckhius, ἀποσπασθεὶς P. 9 ση in margine P. 12 , παθητικῶς] ap. Greg. Cor., παθητικοῖς P. 17 τί φησι πραξιφάνης ση in margine P. 30 ἐμβαλλόμενος σύνδεσμος] ap. Greg. Cor., ἐμβαλλόμενος P.

δή and νυ and πρότερον are sometimes aimlessly used. They must be introduced only if they contribute to elevation of expression,

56. as in Plato 'lo mighty Zeus in his heaven[1]'; and in Homer

But lo when they came to the ford of the fair-flowing river[2].

The particle placed thus at the beginning of the sentence and separating what follows from what precedes, creates the impression of elevation. Amplified beginnings have an imposing effect. If the poet had said 'but when they arrived at the ford of the river,' he would have seemed to be using trivial language and to be describing a single occurrence.

57. The particle δή is also often used with a touch of feeling, as in the words which Calypso addresses to Odysseus:—

O Zeus' seed, son of Laertes, Odysseus of many an art,
Is it so, that home to thine own dear land thou art fain to depart[3]?

Remove the particle, and you will at the same time remove the feeling conveyed by the line. In general, as Praxiphanes says, such particles used to be employed in place of moanings and laments. Instances are 'ah me!' and 'alas!' and 'oh, what is it?' As he himself says, the words καί νύ κε were fittingly applied to men who are 'lamenting,' since they suggest in some degree a word of mourning[4].

58. But those who use expletive particles aimlessly resemble, he says, actors who employ this exclamation and that casually, as though one were to say

Calydonian soil is this, whose fertile plains
(Alas!)
Look o'er the narrow seas to Pelops' land
(Ah me!)[5].

For as in this passage the 'ah me!' and the 'alas!' are merely dragged in, so is the connective when it is inserted causelessly and indiscriminately.

[1] Plat. *Phaedr.* 246 E.
[2] Hom. *Il.* xiv. 433, xxi. 1.
[3] Hom. *Odyss.* v. 203.
[4] Hom. *Il.* xxiii. 154, καί νύ κ' ὀδυρομένοισιν ἔδυ φάος ἠελίοιο: also *Odyss.* xvi. 220, xxi. 226.
[5] Eurip. *Meleag.* (Eurip. *Fragm.* 515 Nauck[2]).

59. Οἱ μὲν δὴ σύνδεσμοι τὴν σύνθεσιν μεγαλοπρεπῆ ποιοῦσιν, ὡς εἴρηται, τὰ δὲ σχήματα τῆς λέξεώς ἐστι μὲν καὶ αὐτὰ συνθέσεώς τι εἶδος· τὸ γὰρ δὴ τὰ αὐτὰ λέγειν δὶς διπλοῦντα ἢ ἐπαναφέροντα ἢ ἀνθυπαλλάσσοντα διατττομένῳ καὶ μετασυντιθέντι ἔοικεν. διατακτέον δὲ τὰ πρόσφορα αὐτῶν χαρακτῆρι ἑκάστῳ, οἷον τῷ μεγαλοπρεπεῖ μὲν περὶ οὗ πρόκειται, ταῦτα·

60. πρῶτον μὲν τὴν ἀνθυπαλλαγήν, ὡς Ὅμηρος,

οἱ δὲ δύο σκόπελοι ὁ μὲν οὐρανὸν εὐρὺν ἱκάνει·

πολὺ γὰρ οὕτω μεγαλειότερον ἐναλλαγείσης πτώσεως, ἢ εἴπερ οὕτως ἔφη,

τῶν δὲ δύο σκοπέλων ὁ μὲν οὐρανὸν εὐρύν·

συνήθως γὰρ ἐλέγετο. πᾶν δὲ τὸ σύνηθες μικροπρεπές, διὸ καὶ ἀθαύμαστον.

61. Τὸν δὲ Νιρέα, αὐτόν τε ὄντα μικρὸν καὶ τὰ πράγματα αὐτοῦ μικρότερα, τρεῖς ναῦς καὶ ὀλίγους ἄνδρας, μέγαν καὶ μεγάλα ἐποίησεν καὶ πολλὰ ἀντ' ὀλίγων, τῷ σχήματι διπλῷ καὶ μικτῷ χρησάμενος ἐξ ἐπαναφορᾶς τε καὶ διαλύσεως. 'Νιρεὺς γάρ,' φησι, 'τρεῖς νῆας ἄγεν, Νιρεὺς Ἀγλαΐης υἱός, Νιρεύς, ὃς κάλλιστος ἀνήρ·' ἥ τε γὰρ ἐπαναφορὰ τῆς λέξεως ἐπὶ τὸ αὐτὸ ὄνομα τὸν Νιρέα, καὶ ἡ διάλυσις, πλῆθός τι ἐμφαίνει πραγμάτων, καίτοι δύο ἢ τριῶν ὄντων.

62. Καὶ σχεδὸν ἅπαξ τοῦ Νιρέως ὀνομασθέντος ἐν τῷ δράματι μεμνήμεθα οὐδὲν ἧττον ἢ τοῦ Ἀχιλλέως καὶ τοῦ Ὀδυσσέως, καίτοι κατ' ἔπος ἕκαστον λαλουμένων σχεδόν. αἰτία δ' ἡ τοῦ σχήματος δύναμις· εἰ δ' οὕτως εἶπεν, 'Νιρεὺς ὁ Ἀγλαΐας υἱὸς ἐκ Σύμης τρεῖς νῆας ἦγεν,' παρασεσιωπηκότι ἐῴκει τὸν Νιρέα· ὥσπερ γὰρ ἐν ταῖς

1 περὶ σχήματος λέξεως titulus in P. 3 τὸ] Victorius, τῶν P. 5 μετασυνθεσιν P, μετασυντιθέντι (τι...τι supra versum scripto) m. rec. P. 8 ὅμηρος in marg. P. 15 νειρέα P. 16 ὅμηρος in marg. P. 17 μέγα καὶ μεγάλα P: μεγάλους Greg. Cor. 19, 20 νηρεὺς ubique P. 20 υἱός τε P. | ὡς P. 21 νειρέα P. 24 νειρέως P. 26 κατὰ τῶν (ut videtur) P.: κατὰ Gregorius Cor. | ἑκάστων P. 28 νηρεὺς P. 29 νηρέα P.

59. Now while the connectives, as has been said, elevate the composition, the figures of speech are themselves a form of composition, since it is practically a matter of arrangement and distribution when you say the same thing twice, whether through repeating it, or through echoing it, or through changing its terms. The appropriate figures must be assigned to each several style. To the elevated style, our present subject, must be assigned first of all:—

60. 'Anthypallage,' as in Homer's line,

> And the twin rocks—one of the twain with its peak towers up to the skies[1].

With the grammatical case thus assimilated, the line is far more stately than if the poet had written:—

> And of the twin rocks one with its peak towers up to the skies.

That would have been the ordinary way of putting it. But everything ordinary is trivial, and so fails to win admiration.

61. Again, take Nireus—he is personally mean, and his share is meaner still, three ships and a handful of men. But Homer has made him great, and multiplied his following, through using in combination the two figures of 'repetition' and 'disjunction.' 'Nireus,' he says, 'brought three ships, Nireus Aglaea's son, Nireus the goodliest man[2].' The recurrence to one and the same name 'Nireus,' and the disjunction, give an impression of multiplied power, though it is composed of but two or three items.

62. Thus, though Nireus is hardly once mentioned in the course of the action, we remember him no less than Achilles and Odysseus, who are spoken of in almost every line. The influence of the figure is the cause. If Homer had simply said 'Nireus the son of Aglaea brought three ships from Syme,' this would have been tantamount to passing over Nireus in silence. It is with writing as with ban-

[1] Hom. *Odyss.* xii. 73.

[2] Hom. *Il.* ii. 671,

> Νιρεὺς αὖ Σύμηθεν ἄγε τρεῖς νῆας ἑΐσας,
> Νιρεὺς Ἀγλαΐης υἱὸς Χαρόποιό τ' ἄνακτος,
> Νιρεὺς δς κάλλιστος ἀνὴρ ὑπὸ Ἴλιον ἦλθεν
> τῶν ἄλλων Δαναῶν μετ' ἀμύμονα Πηλείωνα.

ἑστιάσεσι τὰ ὀλίγα διαταχθέντα πως πολλὰ φαίνεται, οὕτω κἀν τοῖς λόγοις.

63. Πολλαχοῦ μέντοι τὸ ἐναντίον τῇ λύσει, ἡ συνάφεια, μεγέθους αἴτιον γίνεται μᾶλλον, οἷον ὅτι 'ἐστρατεύοντο Ἕλληνές τε καὶ Κᾶρες καὶ Λύκιοι καὶ Πάμφυλοι καὶ Φρύγες.' ἡ γὰρ τοῦ αὐτοῦ συνδέσμου θέσις ἐμφαίνει τι ἄπειρον πλῆθος.

64. Τὸ δὲ τοιοῦτο 'κυρτά, φαληριώοντα,' τῇ ἐξαιρέσει τοῦ 'καὶ' συνδέσμου μεγαλειότερον ἀπέβη μᾶλλον, ἢ εἰ εἶπεν, 'κυρτὰ καὶ φαληριώοντα.'

65. [Τὸ] μεγαλεῖον μέντοι ἐν τοῖς σχήμασιν τὸ μηδὲ | ἐπὶ τῆς αὐτῆς μένειν πτώσεως, ὡς Θουκυδίδης, 'καὶ πρῶτος 231v ἀποβαίνων ἐπὶ τὴν ἀποβάθραν ἐλειποψύχησέ τε, καὶ πεσόντος αὐτοῦ ἐς τὴν παρεξειρεσίαν·' πολὺ γὰρ οὕτως μεγαλειότερον, ἢ εἴπερ ἐπὶ τῆς αὐτῆς πτώσεως οὕτως ἔφη, ὅτι 'ἔπεσεν ἐς τὴν παρεξειρεσίαν καὶ ἀπέβαλε τὴν ἀσπίδα.'

66. Καὶ ἀναδίπλωσις δ' ἔπους εἰργάσατο μέγεθος, ὡς Ἡρόδοτος 'δράκοντες δέ που,' φησίν, 'ἦσαν ἐν τῷ Καυκάσῳ μέγεθος, καὶ μέγεθος καὶ πλῆθος.' δὶς ῥηθὲν τὸ 'μέγεθος' ὄγκον τινὰ τῇ ἑρμηνείᾳ παρέσχεν.

67. Χρῆσθαι μέντοι τοῖς σχήμασι μὴ πυκνοῖς· ἀπειρόκαλον γὰρ καὶ παρεμφαῖνόν τινα τοῦ λόγου ἀνωμαλίαν. οἱ γοῦν ἀρχαῖοι πολλὰ σχήματα ἐν τοῖς λόγοις τιθέντες συνηθέστεροι τῶν ἀσχηματίστων εἰσίν, διὰ τὸ ἐντέχνως τιθέναι.

68. Περὶ δὲ συγκρούσεως φωνηέντων ὑπέλαβον ἄλλοι ἄλλως. Ἰσοκράτης μὲν γὰρ ἐφυλάττετο συμπλήσσειν αὐτά, καὶ οἱ ἀπ' αὐτοῦ, ἄλλοι δέ τινες ὡς ἔτυχε συνέ-

9 *μεγαλιότερον* P. 10 *εἰ* ante *εἶπεν* add. Victorius. 11 *τὸ* seclusi. 15 *μεγαλιότερον* P. 16 *παρεξειρασίαν* P. 18 *ἀναδιπλώσας δ' ἔπος* P, *ἀναδίπλωσις δ' ἔπους* m. rec. P. 27 *περὶ συγκρούσεως* titulus in P. 28 *συνπλήσσειν* P.

quets, where a few dishes may be so arranged as to seem many.

63. In many passages, however, the opposite figure to separation, viz. combination, tends to elevation of style: e.g. 'To the war flocked both Greeks and Carians and Lycians and Pamphylians and Phrygians[1].' The repeated use of the same conjunction gives the impression of an innumerable host.

64. But in such a phrase as 'high-arched, foam-crested the omission of the conjunction 'and' lends an air of greater distinction to the discourse than its insertion would have done: 'high-arched and foam-crested[2].'

65. In constructing a sentence it is well, in order to attain elevation, not to keep to the same case, but to follow the example of Thucydides, when he writes: 'And being the first to step on to the gangway he swooned, and when he had fallen upon the forepart of the ship his shield dropped into the sea[3].' This is far more striking than if he had retained the same construction, and had said that 'he fell upon the forepart of the ship and lost his shield.'

66. The repetition of a word also conduces to elevation, as in the following passage of Herodotus: 'There were huge serpents in the Caucasus, huge and many[4].' The reiteration of the word 'huge' imparts a certain impressiveness to the style.

67. Overloading with figures should, however, be avoided, as betokening lack of taste and producing a certain inequality of style. The ancient writers, it is true, employ a number of figures in their works, but they employ them so artistically that their writing is more natural than that of those who eschew them entirely.

68. With regard to hiatus different opinions have been held by different persons. Isocrates and his followers avoided hiatus, while others have admitted it whenever it chanced to

[1] Scr. Inc.

[2] Hom. *Il.* xiii. 798,

ἐν δέ τε πολλὰ
κύματα παφλάζοντα πολυφλοίσβοιο θαλάσσης,
κυρτὰ φαληριόωντα, πρὸ μέν τ' ἄλλ', αὐτὰρ ἐπ' ἄλλα.

[3] Thucyd. iv. 12, *καὶ πειρώμενος ἀποβαίνειν ἀνεκόπη ὑπὸ τῶν Ἀθηναίων, καὶ τραυματισθεὶς πολλὰ ἐλιποψύχησέ τε καὶ πεσόντος αὐτοῦ ἐς τὴν παρεξειρεσίαν ἡ ἀσπὶς περιερρύη ἐς τὴν θάλασσαν, κτλ.*

[4] Vid. Herod. i. 203.

κρουσαν καὶ παντάπασι· δεῖ δὲ οὔτε ἠχώδη ποιεῖν τὴν σύνθεσιν, ἀτέχνως αὐτὰ συμπλήσσοντα καὶ ὡς ἔτυχε· διασπασμῷ γὰρ τοῦ λόγου τὸ τοιοῦτον καὶ διαρρίψει ἔοικεν· οὔτε μὴν παντελῶς φυλάσσεσθαι τὴν συνέχειαν τῶν γραμμάτων· λειοτέρα μὲν γὰρ οὕτως ἔσται ἴσως ἡ σύνθεσις, ἀμουσοτέρα δὲ καὶ κωφὴ ἀτεχνῶς, πολλὴν εὐφωνίαν ἀφαιρεθεῖσα τὴν γινομένην ἐκ τῆς συγκρούσεως.

69. Σκεπτέον δὲ πρῶτον μέν, ὅτι καὶ ἡ συνήθεια αὐτὴ συμπλήττει τὰ γράμματα ταῦτα τοῖς ὀνόμασιν, καίτοι στοχαζομένη μάλιστα εὐφωνίας, οἷον ἐν τῷ Αἰακὸς καὶ χιών. πολλὰ δὲ καὶ διὰ μόνων τῶν φωνηέντων συντίθησιν ὀνόματα, οἷον Αἰαίη καὶ Εὔιος, οὐδέν τε δυσφωνότερα τῶν ἄλλων ἐστὶ ταῦτα, ἀλλ' ἴσως καὶ μουσικώτερα.

70. Τά γε μὴν ποιητικά, οἷον τὸ ἠέλιος, διῃρημένον καὶ συγκρουόμενον ἐπίτηδες, εὐφωνότερόν ἐστι τοῦ ἦλιος καὶ τὸ ὀρέων τοῦ ὀρῶν. ἔχει γάρ τινα ἡ λύσις καὶ ἡ σύγκρουσις οἷον ᾠδὴν ἐπιγινομένην. πολλὰ δὲ καὶ ἄλλα ἐν συναλοιφῇ μὲν λεγόμενα δύσφορα ἦν, διαιρεθέντα δὲ καὶ συγκρουσθέντα εὐφωνότερα, ὡς τὸ 'πάντα μὲν τὰ νέα καὶ καλά ἐστιν.' εἰ δὲ συναλείψας εἴποις 'καλά 'στιν,' δυσφωνότερον ἔσται τὸ λεγόμενον καὶ εὐτελέστερον.

71. Ἐν Αἰγύπτῳ δὲ καὶ τοὺς θεοὺς ὑμνοῦσι διὰ τῶν ἑπτὰ φωνηέντων οἱ ἱερεῖς, ἐφεξῆς ἠχοῦντες αὐτά, καὶ ἀντὶ αὐλοῦ καὶ ἀντὶ κιθάρας τῶν γραμμάτων τούτων ὁ ἦχος ἀκούεται ὑπ' εὐφωνίας, ὥστε ὁ ἐξαιρῶν τὴν σύγκρουσιν οὐδὲν ἄλλο ἢ μέλος ἀτεχνῶς ἐξαιρεῖ τοῦ λόγου καὶ μοῦσαν. ἀλλὰ περὶ τούτων μὲν οὐ καιρὸς μηκύνειν ἴσως.

72. Ἐν δὲ τῷ μεγαλοπρεπεῖ χαρακτῆρι σύγκρουσις παραλαμβάνοιτ' ἂν πρέπουσα ἤτοι διὰ μακρῶν, ὡς τὸ

5 γραμμάτων (π et γ, h. e. πραγμάτων, supra versum scripsit m. rec.) P. 6 ἀμουσώτερα P. 9 αύτη P. 13 τῶν supra versum ante ἄλλων add. P. 17 ὀρέων P. 19 συναλειφῆ in συναλοιφῆ corr. m. rec. P. 21 εἰ δὲ συναλείψας εἴποις καλά 'στιν in margine P. 25 κηθάρας (η punctis notato) P. 26 ἐξαιρων P. 27 ἀτέχνως ἐξαίρει P.

occur. The true course lies between the two extremes. The composition should not be noisy, as it will be if the vowels are allowed inartistically to collide just as they fall together, producing the impression of a jerky and disjointed style. On the other hand, the direct contact of such letters should not be shunned altogether. The composition will perhaps be smoother in this way, but it will be less tasteful and fall altogether flat, when robbed of all the music which results from the concurrence of vowels.

69. It is worthy of remark, in the first place, that common parlance itself, though it aims at euphony above all things, brings these letters into contact in such words as *Ἰακός* and *χιών*. It also forms many words of vowels and of vowels only, e.g. *Ἀΐαίη* and *Εὔιος*, and these, so far from being less pleasant to the ear than others, possibly seem even more harmonious.

70. Poetical forms such as *ἠέλιος*, where the resolution and the concurrence are designed, have a better sound than *ἥλιος*, and the same is true of *ὀρέων* as compared with *ὀρῶν*. The resolution and the concurrence have the effect of actually making the words sing themselves. Many other words would be disagreeable if run together, but are pleasanter when they are separated and chime, e.g. *πάντα μὲν τὰ νέα καὶ καλά ἐστιν*[1]. If you were to fuse the vowels into *καλά 'στιν*, the expression would be less euphonious and more commonplace.

71. In Egypt the priests, when singing hymns in praise of the gods, employ the seven vowels, which they utter in due succession; and the sound of these letters is so euphonious that men listen to it in preference to flute and lyre. To do away with this concurrence, therefore, is simply to do away entirely with the music and harmony of speech.—But perhaps this is not the right time to enlarge on these matters.

72. It is the concurrence of long vowels which is most appropriately employed in the elevated style, as in the

[1] Scr. Inc. Cp. § 207 infra.

'λᾶαν ἄνω ὤθεσκε·' καὶ γὰρ ὁ στίχος μῆκός τι ἔσχεν ἐκ τῆς συγκρούσεως, | καὶ μεμίμηται τοῦ λίθου τὴν ἀνα- 232r
φορὰν καὶ βίαν. ὡσαύτως καὶ τὸ 'μὴ ἤπειρος εἶναι' τὸ Θουκυδίδειον. συγκρούονται καὶ δίφθογγοι διφθόγγοις, 'ταύτην κατῴκησαν μὲν Κερκυραῖοι· οἰκιστὴς δὲ ἐγένετο.'

73. Ποιεῖ μὲν οὖν καὶ τὰ αὐτὰ μακρὰ συγκρουόμενα μέγεθος, καὶ αἱ αὐταὶ δίφθογγοι. αἱ δὲ ἐκ διαφερόντων συγκρούσεις ὁμοῦ καὶ μέγεθος ποιοῦσιν καὶ ποικιλίαν ἐκ τῆς πολυηχίας, οἷον 'ἠώς,' ἐν δὲ τῷ 'οἶην' οὐ μόνον διαφέροντα τὰ γράμματά ἐστιν, ἀλλὰ καὶ οἱ ἦχοι ὁ μὲν δασύς, ὁ δὲ ψιλός, ὥστε πολλὰ ἀνόμοια εἶναι.

74. Καὶ ἐν ᾠδαῖς δὲ τὰ μελίσματα ἐπὶ τοῦ ἑνὸς γίνεται τοῦ αὐτοῦ μακροῦ γράμματος, οἷον ᾠδῶν ἐπεμβαλλομένων ᾠδαῖς, ὥστε ἡ τῶν ὁμοίων σύγκρουσις μικρὸν ἔσται τι ᾠδῆς μέρος καὶ μέλισμα. περὶ μὲν δὴ συγκρούσεως, καὶ ὡς γίνοιτ' ἂν μεγαλοπρεπὴς σύνθεσις, λελέχθω τοσαῦτα.

75. Ἔστι δὲ καὶ ἐν πράγμασι τὸ μεγαλοπρεπές, ἂν μεγάλη καὶ διαπρεπὴς πεζομαχία ἢ ναυμαχία, ἢ περὶ οὐρανοῦ ἢ περὶ γῆς λόγος· ὁ γὰρ τοῦ μεγάλου ἀκούων πράγματος εὐθὺς καὶ τὸν λέγοντα οἴεται μεγάλως λέγειν πλανώμενος· δεῖ γὰρ οὐ τὰ λεγόμενα σκοπεῖν, ἀλλὰ πῶς λέγεται· ἔστι γὰρ καὶ μεγάλα μικρῶς λέγοντα ἀπρεπὲς ποιεῖν τῷ πράγματι. διὸ καὶ δεινούς τινάς φασιν, ὥσπερ καὶ Θεόπομπον, δεινὰ οὐ δεινῶς λέγοντας.

1 λάαν P. 4 Θουκυδίδιον P. 8 καὶ...δίφθογγοι in rasura P. 10 τῆς οὐ πολυηχίας P: οὐ om. Victorius. 19 μεγαλ P: fortasse μεγάλη ᾖ legendum. 21 καὶ λέγοντα P: τὸν add. edd. 25 λέγοντας] Hammerus, λέγοντα P.

words: 'that rock he heaved uphillward' (*ἄνω ὤθεσκε*)[1]. The line, it may be said, is longer through the hiatus, and has actually reproduced the mighty heaving of the stone. The words of Thucydides 'that it may not be attached to the mainland' (*μὴ ἤπειρος*) furnish a similar example[2]. Diphthongs also may clash with diphthongs, e.g. 'the place was colonised from Corcyra; of Corinth, however, was its founder' (*Κερκυραῖοι· οἰκιστής*)[3].

73. Well then, the concurrence of the same long vowels, and of the same diphthongs, contributes to elevation of style. On the other hand, the concurrence of different vowels produces, through the number of sounds employed, variety as well as elevation, an instance being the word *ἠώς*. In the word *οἶην* not only are the letters different but also the breathings, one being rough and the other smooth, so that there are here many points of unlikeness.

74. In songs, too, trills can be made on one and the same long letter, songs being piled (so to say) on songs, so that the concurrence of like vowels may be regarded as a small part of a song and as a trill.—These remarks must suffice on the question of hiatus and of the kind of composition appropriate to the elevated style.

75. Elevation resides also in the nature of the subject-matter, when (for instance) the subject is a great and famous battle on land or sea, or when earth or heaven is the theme. The man who listens to a great subject is promptly beguiled into thinking that the discourse itself is great. 'Beguiled,' I say: for we must consider not so much the things narrated as the method of their narration, since great topics may be handled in a manner that is mean and below the dignity of the subject-matter. Whence the saying that there are forcible writers, like Theopompus, who give feeble utterance to forcible conceptions.

[1] Hom. *Odyss.* xi. 595,

ἦ τοι ὁ μὲν σκηριπτόμενος χερσίν τε ποσίν τε
λᾶαν ἄνω ὤθεσκε ποτὶ λόφον· ἀλλ' ὅτε μέλλοι
ἄκρον ὑπερβαλέειν, τότ' ἀποστρέψασκε κραταιὸς·
αὖτις ἔπειτα πέδονδε κυλίνδετο λᾶας ἀναιδής.

[2] Thucyd. vi. 1, *διείργεται τὸ μὴ ἤπειρος εἶναι.*

[3] Thucyd. i. 24, *ταύτην ἀπῴκισαν μὲν Κερκυραῖοι, οἰκιστὴς δ' ἐγένετο Φάλιος Κορίνθιος γένος τῶν ἀφ' Ἡρακλέους.*

76. Νικίας δ' ὁ ζωγράφος καὶ τοῦτο εὐθὺς ἔλεγεν εἶναι τῆς γραφικῆς τέχνης οὐ μικρὸν μέρος τὸ λαβόντα ὕλην εὐμεγέθη γράφειν, καὶ μὴ κατακερματίζειν τὴν τέχνην εἰς μικρά, οἷον ὀρνίθια ἢ ἄνθη, ἀλλ' ἱππομαχίας καὶ ναυμαχίας, ἔνθα πολλὰ μὲν σχήματα δείξειεν ἄν τις ἵππων τῶν μὲν θεόντων, τῶν δὲ ἀνθισταμένων ὀρθῶν, ἄλλων δὲ ὀκλαζόντων, πολλοὺς δ' ἀκοντίζοντας, πολλοὺς δὲ καταπίπτοντας τῶν ἱππέων· ᾤετο γὰρ καὶ τὴν ὑπόθεσιν αὐτὴν μέρος εἶναι τῆς ζωγραφικῆς τέχνης, ὥσπερ τοὺς μύθους τῶν ποιητῶν. οὐδὲν οὖν θαυμαστόν, εἰ καὶ ἐν τοῖς λόγοις [καὶ] ἐκ πραγμάτων μεγάλων μεγαλοπρέπεια γένηται.

77. Τὴν δὲ λέξιν ἐν τῷ χαρακτῆρι τούτῳ περιττὴν εἶναι δεῖ καὶ ἐξηλλαγμένην καὶ ἀσυνήθη μᾶλλον· οὕτω γὰρ ἕξει τὸν ὄγκον, ἡ δὲ κυρία καὶ συνήθης σαφὴς μέν, λειτὴ δὲ καὶ εὐκαταφρόνητος.

78. Πρῶτα μὲν οὖν μεταφοραῖς χρηστέον· αὗται γὰρ μάλιστα καὶ ἡδονὴν συμβάλλονται τοῖς λόγοις καὶ μέγεθος, μὴ μέντοι πυκναῖς, ἐπεί τοι διθύραμβον ἀντὶ λόγου γράφομεν· μήτε μὴν πόρρωθεν μετενηνεγμέναις, ἀλλ' αὐτόθεν καὶ ἐκ τοῦ ὁμοίου, οἷον ἔοικεν ἀλλήλοις στρατηγός, κυβερνήτης, ἡνίοχος· πάντες γὰρ οὗτοι ἄρχοντές εἰσιν. ἀσφαλῶς οὖν ἐρεῖ καὶ ὁ τὸν στρατηγὸν κυβερνήτην λέγων τῆς πόλεως, καὶ ἀνάπαλιν ὁ τὸν κυβερνήτην ἄρχοντα τῆς νηός.

79. Οὐ πᾶσαι μέντοι ἀνταποδίδονται, ὥσπερ αἱ προειρημέναι, ἐπεὶ τὴν ὑπώρειαν μὲν τῆς Ἴδης | πόδα ἐξῆν 232r
εἰπεῖν τὸν ποιητήν, τὸν δὲ τοῦ ἀνθρώπου πόδα οὐκέτι ὑπώρειαν εἰπεῖν.

1 *νεικίας* P. 3 *εὐμεγέθει* P. 6 *θεώντων* P. 7 *πολλοὺς δ' ἀκοντίζοντας* add. in margine P. 9 *εἶνα* P. 11 *καὶ* secl. Spengelius. | *μεγάλων* scripsi Hammerum secutus : *μεγάλη* (ut videtur) in compend. P. 15 *συνήθης* : *s* supra versum scripsit P. 16 *λειτὴ*] Spengelius, *ἀεὶ τῇ* P. 17 *περὶ μεταφορᾶς καὶ παραβολῆς* titulus in P. 20 *μετενηνεγμένας* P. 27 *ὑπώρειαν* : *ω* in rasura P.

76. The painter Nicias used to maintain that no small part of the artistic faculty was shown in the painter's choosing at the outset a subject of some amplitude, instead of dwarfing his art to small subjects, little birds (for example) or flowers. The right subjects, he said, were such as naval battles and cavalry engagements, which give an opportunity of introducing many figures of horses running or rearing or sinking to the ground, and of horsemen falling earthward or discharging javelins. His view was that the subject itself was a part of the painter's art, just as the ancient legends were a part of the art of poetry. So it need awaken no surprise that, in the province of style also, elevation results from the choice of a great subject.

77. The diction used in this style should be grandiose, elaborate, and distinctly out of the ordinary. It will thus possess the needed gravity, whereas usual and current words, though clear, are unimpressive and liable to be held cheap.

78. In the first place, then, metaphors must be used; for they impart a special charm and grandeur to style. They should not be numerous, however; or we find ourselves writing dithyrambic poetry in place of prose. Nor yet should they be far-fetched, but natural and based on a true analogy. There is a resemblance, for instance, between a general, a pilot, and a charioteer; they are all in command. Accordingly it can correctly be said that a general pilots the State, and conversely that a pilot commands the ship.

79. Not all metaphors can, however, be used convertibly like the above. Homer could call the lower slope of Ida its 'foot,' but he could never have called a man's foot his 'slope[1].'

[1] Hom. *Il.* xx. 218,

ἀλλ' ἔθ' ὑπωρείας ᾤκεον πολυπίδακος Ἴδης.

80. Ἐπὰν μέντοι κινδυνώδης ἡ μεταφορὰ δοκῇ, μεταλαμβανέσθω εἰς εἰκασίαν· οὕτω γὰρ ἀσφαλεστέρα γίγνοιτ' ἄν. εἰκασία δ' ἐστὶ μεταφορὰ πλεονάζουσα, οἷον εἴ τις τῷ 'τότε τῷ Πύθωνι τῷ ῥήτορι ῥέοντι καθ' ὑμῶν' προσθεὶς εἴποι, 'ὥσπερ ῥέοντι καθ' ὑμῶν.' οὕτω μὲν γὰρ εἰκασία γέγονεν καὶ ἀσφαλέστερος ὁ λόγος, ἐκείνως δὲ μεταφορὰ καὶ κινδυνωδέστερος. διὸ καὶ Πλάτων ἐπισφαλές τι δοκεῖ ποιεῖν μεταφοραῖς μᾶλλον χρώμενος ἢ εἰκασίαις, ὁ μέντοι Ξενοφῶν εἰκασίαις μᾶλλον.

81. Ἀρίστη δὲ δοκεῖ μεταφορὰ τῷ Ἀριστοτέλει ἡ κατὰ ἐνέργειαν καλουμένη, ὅταν τὰ ἄψυχα ἐνεργοῦντα εἰσάγηται καθάπερ ἔμψυχα, ὡς τὸ ἐπὶ τοῦ βέλους·

ὀξυβελὴς καθ' ὅμιλον ἐπιπτέσθαι μενεαίνων,

καὶ τὸ

κυρτὰ φαληριόωντα.

πάντα γὰρ ταῦτα, τὸ 'φαληριόωντα' καὶ τὸ 'μενεαίνων,' ζωτικαῖς ἐνεργείαις ἔοικεν.

82. Ἔνια μέντοι σαφέστερον ἐν ταῖς μεταφοραῖς λέγεται καὶ κυριώτερον, ἢπερ ἐν αὐτοῖς τοῖς κυρίοις, ὡς τὸ 'ἔφριξεν δὲ μάχη.' οὐ γὰρ ἄν τις αὐτὸ μεταβαλὼν διὰ κυρίων οὔτ' ἀληθέστερον εἴποι οὔτε σαφέστερον. τὸν γὰρ ἐκ τῶν δοράτων κλόνον καὶ τὸν γινόμενον τούτοις ἠρέμα ἦχον συνεχῶς φρίσσουσαν μάχην προσηγόρευσεν, καὶ ἅμα ἐπείληπταί πως τῆς κατ' ἐνέργειαν μεταφορᾶς τῆς προειρημένης, τὴν μάχην φρίσσειν εἰπὼν ὥσπερ ζῷον.

83. Δεῖ μέντοι μὴ λανθάνειν, ὅτι ἔνιαι μεταφοραὶ μικροπρέπειαν ποιοῦσι μᾶλλον ἢ μέγεθος, καίτοι τῆς μεταφορᾶς πρὸς ὄγκον λαμβανομένης, ὡς τὸ

ἀμφὶ δ' ἐσάλπιγξεν μέγας οὐρανός·

3 δ'] Victorius, ἀλλ' P. 4 τῷ ante τότε add. Galeus. | Πύθωνι τῷ supra versum add. P. 13 ἐπιπτέσθαι ex ἐπιπταίσθαι (ut videtur) P. 19 εἴπερ P. 20 *ση τί φησιν περὶ τοῦ* ἔφριξεν δὲ μάχη in margine P. | μεταβαλὼν P. 22 καὶ τὸν ins. Spengelius. 23 ἠρέμα P. 24 ἐπίληπται P.

80. When the metaphor seems daring, let it for greater security be converted into a simile. A simile is an expanded metaphor, as when, instead of saying 'the orator Python was then rushing upon you in full flood,' we add a word of comparison and say 'was like a flood rushing upon you[1].' In this way we obtain a simile and a less risky expression, in the other way metaphor and greater danger. Plato's employment of metaphors rather than similes is, therefore, to be regarded as a risky feature of his style. Xenophon, on the other hand, prefers the simile.

81. In Aristotle's[2] judgment the so-called 'active' metaphor is the best, wherein inanimate things are introduced in a state of activity as though they were animate, as in the passage describing the shaft:

Leapt on the foemen the arrow keen-whetted with eager wing[3],

and in the words:

High-arched foam-crested[4].

All such expressions as 'foam-crested' and 'eager wing' suggest the activities of living creatures.

82. Some things are, however, expressed with greater clearness and precision by means of metaphors than by means of the precise terms themselves: e.g. 'the battle shuddered[5].' No change of phrase could, by the employment of precise terms, give the meaning with greater truth and clearness. The poet has given the designation of 'shuddering battle' to the clash of spears and the low and continuous sound which these make. In so doing he has seized upon the aforesaid 'active' metaphor and has represented the battle as 'shuddering' like a living thing.

83. We must, however, not lose sight of the fact that some metaphors conduce to triviality rather than to grandeur, even though the metaphor be employed in order to enhance the effect. An instance is the line:

And with thunder-trumpet pealing the boundless heaven rang round[6].

[1] Demosth. *de Cor.* 136.
[2] Aristot. *Rhet.* iii. 11.
[3] Hom. *Il.* iv. 126.
[4] Hom. *Il.* xiii. 798.
[5] Hom. *Il.* xiii. 339.
[6] Hom. *Il.* xxi. 388.

οὐρανὸν γὰρ ὅλον ἠχοῦντα οὐκ ἐχρῆν προσεικάσαι ἠχούσῃ σάλπιγγι, πλὴν εἰ μή τις ἄρα ἀπολογοῖτο ὑπὲρ τοῦ Ὁμήρου λέγων, ὡς οὕτως ἤχησεν μέγας οὐρανός, ὡς ἂν ἠχήσειεν σαλπίζων ὅλος οὐρανός.

84. Ἑτέραν οὖν ἐπινοήσωμεν μεταφορὰν μικρότητος αἰτίαν γινομένην μᾶλλον ἢ μεγέθους· δεῖ γὰρ ἐκ τῶν μειζόνων μεταφέρειν εἰς τὰ μικρά, οὐ τὸ ἐναντίον, οἷον ὡς ὁ Ξενοφῶν φησιν, 'ἐπεὶ δὲ πορευομένων ἐξεκύμηνέ τι τῆς φάλαγγος.' τὴν γὰρ τῆς τάξεως παρεκτροπὴν ἐκκυμαινούσῃ θαλάσσῃ εἴκασεν καὶ προσωνόμασεν. εἰ δέ τις μεταβαλὼν εἴποι ἐκφαλαγγίσασαν τὴν θάλασσαν, τάχα μὲν οὐδὲ οἰκείως μετοίσει, πάντη δὲ πάντως μικροπρεπῶς.

85. Ἔνιοι δὲ καὶ ἀσφαλίζονται τὰς μεταφορὰς ἐπιθέτοις ἐπιφερομένοις, ὅταν αὐτοῖς κινδυνώδεις δοκῶσιν, ὡς ὁ Θέογνις παρατίθεται τῷ τόξῳ 'φόρμιγγα ἄχορδον' ἐπὶ τοῦ τῷ τόξῳ βάλλοντος· ἡ μὲν γὰρ φόρμιγξ κινδυνώδες ἐπὶ τοῦ τόξου, τῷ δὲ ἀχόρδῳ ἠσφάλισται.

86. Πάντων δὲ καὶ τῶν ἄλλων ἡ συνήθεια καὶ μάλιστα μεταφορῶν διδάσκαλος· μικροῦ γὰρ σχεδὸν πάντα μεταφέρουσα λανθάνει διὰ τὸ ἀσφαλῶς μεταφέρειν, λευκήν τε φωνὴν λέγουσα καὶ ὀξὺν ἄνθρωπον καὶ τραχὺ 233r ἦθος καὶ μακρὸν ῥήτορα καὶ τἄλλα, ὅσα οὕτω μεταφέρεται μουσικῶς, ὥστε ὅμοια δοκεῖν τοῖς κυρίοις.

87. Τοῦτον ἐγὼ κανόνα τίθεμαι τῆς ἐν λόγοις μεταφορᾶς, τὴν τῆς συνηθείας τέχνην εἴτε φύσιν. οὕτω γοῦν ἔνια μετήνεγκεν ἡ συνήθεια καλῶς, ὥστε οὐδὲ κυρίων ἔτι ἐδεήθημεν, ἀλλὰ μεμένηκεν ἡ μεταφορὰ κατέχουσα τὸν τοῦ κυρίου τόπον, ὡς 'ὁ τῆς ἀμπέλου ὀφθαλμὸς' καὶ εἴ τι ἕτερον τοιοῦτον.

2 ἄρα] edd., ἅμα P. 3 ὡς οὕτως] ap. Greg. Cor., ὡσαύτως P. | ὡραῖον et ὅμηρος in margine P. 8 πορευομένω P. 9 τι τῆς Xenophontis libri: τῆς P. 16 τῷ τόξῳ φόρμιγγα] Nauckius, τὸν τοξοφόρμιγγα P. 18 τὸ δε P. 20 an delendum σχεδὸν? 22 λέγουσαν et τραχὺν (ν utroque punctis notato) P.

The entire firmament when resounding ought not to have been likened to a resounding trumpet, unless on Homer's behalf the defence be advanced that high heaven resounded in the way in which the entire heaven would resound were it trumpeting.

84. Let us, therefore, consider a different kind of metaphor, one which leads to pettiness rather than to grandeur. Metaphors should be applied from the greater to the less, not the other way about. Xenophon, for example, says: 'on the march a part of the line surged out[1].' He thus likens a swerving from the ranks to a surging of the sea, and applies this term to it. If, however, it were conversely to be said that the sea swerved from 'line,' the metaphor would possibly not be even appropriate; in any case it would be utterly trivial.

85. Some writers endeavour by the addition of epithets to safeguard metaphors which they consider risky. In this way Theognis applies to the bow the expression 'lyre without chords' when describing an archer in the act of shooting[2]. It is a bold thing to apply the term 'lyre' to a bow, but the metaphor is guarded by the qualification 'without chords.'

86. Usage, which is our teacher everywhere, is so particularly in regard to metaphors. Usage, in fact, clothes almost all conceptions in metaphor, and that with such a sure touch that we are hardly conscious of it. It calls a voice 'silvery,' a man 'keen,' a character 'rugged,' a speaker 'long,' and so on with metaphors in general, which are applied so tastefully that they pass for literal description.

87. My own rule for the use of metaphor in composition is the art—or nature—found in usage. Metaphors have in some cases been so well established by usage that we no longer require the literal expressions, but the metaphor has definitely usurped the place of the literal term. For instance, 'the eye of the vine,' and so forth.

[1] Xen. *Anab.* i. 8, 18, *ὡς δὲ πορευομένων ἐξεκύμαινέ τι τῆς φάλαγγος.*

[2] Theog. trag., Nauck², p. 769.

88. Σφόνδυλος μέντοι καὶ κλεὶς τὰ ἐπὶ τοῦ σώματος, καὶ κτένες, οὐ κατὰ μεταφορὰν ὠνόμασται, ἀλλὰ καθ' ὁμοιότητα διὰ τὸ ἐοικέναι τὸ μὲν κτενὶ μέρος, τὸ δὲ κλειδί, τὸ δὲ σφονδύλῳ.

89. Ἐπὰν μέντοι εἰκασίαν ποιῶμεν τὴν μεταφοράν, ὡς προλέλεκται, στοχαστέον τοῦ συντόμου, καὶ τοῦ μηδὲν πλέον τοῦ 'ὥσπερ' προτιθέναι, ἐπεί τοι ἀντ' εἰκασίας παραβολὴ ἔσται ποιητική, οἷον τὸ τοῦ Ξενοφῶντος, 'ὥσπερ δὲ κύων γενναῖος ἀπρονοήτως ἐπὶ κάπρον φέρεται,' καὶ 'ὥσπερ ἵππος λυθεὶς διὰ πεδίου γαυριῶν καὶ ἀπολακτίζων·' ταῦτα γὰρ οὐκ εἰκασίαις ἔτι ἔοικεν, ἀλλὰ παραβολαῖς ποιητικαῖς.

90. Τὰς δὲ παραβολὰς ταύτας οὔτε ῥᾳδίως ἐν τοῖς πεζοῖς λόγοις τιθέναι δεῖ, οὔτε ἄνευ πλείστης φυλακῆς. καὶ περὶ μεταφορᾶς μὲν τοσαῦτα ὡς τύπῳ εἰπεῖν.

91. Ληπτέον δὲ καὶ σύνθετα ὀνόματα, οὐ τὰ διθυραμβικῶς συγκείμενα, οἷον 'θεοτεράτους πλάνας,' οὐδὲ 'ἄστρων δορύπυρον στρατόν,' ἀλλ' ἐοικότα τοῖς ὑπὸ τῆς συνηθείας συγκειμένοις· καθόλου γὰρ ταύτην κανόνα ποιοῦμαι πάσης ὀνομασίας, νομοθέτας λέγουσαν καὶ ἀρχιτέκτονας, καὶ τοιάδε πολλὰ ἕτερα ἀσφαλῶς συντιθεῖσαν.

92. Ἔξει μέντοι τὸ σύνθετον ὄνομα ὁμοῦ καὶ ποικιλίαν τινὰ ἐκ τῆς συνθέσεως καὶ μέγεθος, καὶ ἅμα καὶ συντομίαν τινά. ὄνομα γὰρ τεθήσεται ἀντὶ ὅλου τοῦ λόγου, οἷον ἂν τὴν τοῦ σίτου κομιδὴν σιτοπομπίαν λέγῃς· πολὺ γὰρ οὕτω μεῖζον. τάχα δ' ἂν καὶ λυθέντος ὀνόματος εἰς λόγον ἕτερον τρόπον μεῖζον γένοιτο, οἷον σίτου πομπὴ ἀντὶ σιτοπομπίας.

93. Ὄνομα δ' ἀντὶ λόγου τίθεται, οἷον ὡς ὁ Ξενοφῶν φησιν ὅτι οὐκ ἦν λαβεῖν ὄνον ἄγριον, εἰ μὴ οἱ ἱππεῖς διαστάντες θηρῷεν διαδεχόμενοι· ὀνόματι, οἷον ὅτι οἱ μὲν

6 τοῦ μηδὲ τὸ P, μηδὲν πλέον τοῦ in margine P. 14 ἄνευ in ras. P. 15 τοσαῦτα add. Schneiderus. 16 περὶ συνθέτων ὀνομάτων titulus (post φυλακῆς positus) in P. 17 πλάνας: λ supra π scripsit P. 18 συνηθείας] Finckhius, ἀληθείας P. 22 καὶ supra versum add. P. 29 ὄναμα P.

88. The parts of the body, however, which are called 'vertebra' (σφόνδυλος), 'collar-bone' (κλείς), and 'ribs' (κτένες), derive their names not from metaphor but from their resemblance to a spindle-whorl, a key, and a comb respectively.

89. When we turn a metaphor into a simile in the way above described, we must aim at conciseness. We must do no more than prefix some such word as 'like,' or we shall have a poetical image in place of a simile. Take, for example, the following passage of Xenophon: 'like as a gallant hound charges a boar recklessly,' and 'like as a horse when untethered bounds proudly prancing over the plain[1].' Such descriptions have the appearance not of simile but of poetical imagery.

90. These images should not be used in prose lightly nor without the greatest caution.—This concludes our sketch of the subject of metaphor.

91. Compound words should also be used. They should not, however, be formed after the manner of the dithyrambic poets, e.g. 'heaven-prodigied wanderings' or 'the fiery-speared battalions of the stars[2].' They should resemble the compounds made in ordinary speech. In all word-formation I regard usage as the universal arbiter, usage which speaks of 'law-givers' and 'master-builders,' and with sure touch frames many other compounds of the kind.

92. A compound word will usually, from the very fact that it is composite, derive a certain decorative quality and grandeur, and a certain pith as well. One word will stand for an entire phrase. For instance, you might speak of the transport of corn as 'corn-convoy,' thus using a much more striking expression. Still, it may sometimes happen that the same strengthened effect will be obtained by the converse process of resolving a word into a phrase—'corn-convoy,' for instance, into 'convoy of corn.'

93. An example of a word used instead of a phrase is Xenophon's sentence: 'it was not possible to capture a wild-ass unless the horsemen posted themselves at intervals and gave chase in relays[3].' The single word (διαδεχόμενοι) is

[1] Xen. *Cyrop.* i. 4, 21. [2] Lyric. Fragm. Adesp. 128, Bergk[4].

[3] Xen. *Anab.* i. 5, 2.

ὄπισθεν ἐδίωκον, οἱ δ' ἀπήντων ὑπελαύνοντες πρόσω, ὥστε τὸν ὄνον ἐν μέσῳ ἀπολαμβάνεσθαι. φυλάττεσθαι μέντοι διπλᾶ τιθέναι τὰ διπλᾶ ὀνόματα· τοῦτο γὰρ ἔξεισι λόγου πεζοῦ τὸ εἶδος.

94. Τὰ δὲ πεποιημένα ὀνόματα ὁρίζονται μὲν τὰ κατὰ μίμησιν ἐκφερόμενα πάθους ἢ πράγματος, οἷον ὡς τὸ 'σίζε' | καὶ τὸ 'λάπτοντες,' (95) ποιεῖ δὲ μάλιστα μεγαλο- 233v
πρέπειαν διὰ τὸ οἷον ψόφοις ἐοικέναι, καὶ μάλιστα τῷ ξένῳ· οὐ γὰρ ὄντα ὀνόματα λέγει, ἀλλὰ τότε γινόμενα, καὶ ἅμα σοφόν τι φαίνεται ὀνόματος καινοῦ γένεσις, οἷον συνηθείας· ἔοικεν γοῦν ὀνοματουργῶν τοῖς πρώτοις θεμένοις τὰ ὀνόματα.

96. Στοχαστέον πρῶτον μὲν τοῦ σαφοῦς ἐν τῷ ποιουμένῳ ὀνόματι καὶ συνήθους, ἔπειτα τῆς ὁμοιότητος πρὸς τὰ κείμενα ὀνόματα, ὡς μὴ φρυγίζειν ἢ σκυθίζειν τις δόξει μεταξὺ Ἑλληνικῶν ὀνομάτων.

97. Ποιητέον μέντοι ἤτοι τὰ μὴ ὠνομασμένα, οἷον ὁ τὰ τύμπανα καὶ τἆλλα τῶν μαλθακῶν ὄργανα κιναιδίας εἰπὼν καὶ Ἀριστοτέλης τὸν ἐλεφαντιστήν· ἢ παρὰ τὰ κείμενα παρονομάζοντα αὐτόν, οἷον ὡς τὸν σκαφίτην τις ἔφη τὸν τὴν σκάφην ἐρέσσοντα, καὶ Ἀριστοτέλης τὸν αὐτίτην οἷον τὸν μόνον αὐτὸν ὄντα.

98. Ξενοφῶν δὲ 'ἠλέλιξέ' φησιν 'ὁ στρατός,' τὴν τοῦ ἐλελεῦ ἀναβόησιν ἣν ἀνεβόα ὁ στρατὸς συνεχῶς παραποιήσας ὀνόματι. ἐπισφαλὲς μέντοι τοὔργον, ὡς ἔφην, καὶ αὐτοῖς τοῖς ποιηταῖς. καὶ τὸ διπλοῦν μέντοι ὄνομα εἶδος ἂν εἴη πεποιημένου ὀνόματος· πᾶν γὰρ τὸ συντιθέμενον ἔκ τινων γέγονεν δηλονότι.

3 ἔξεισι] Victorius, ἔξει P. 16 Ἑλληνικῶν ὀνομάτων] edd., Ἑλληνικοῖς ὀνόμασιν P. 18 μαρθάκων P. 20 τὸ σκαφίτην P. 23 ἠλέλιξε] Victorius, ἤλλαξεν P. | στρατός] Victorius, στρατηγὸς P. 24 στρατὸς] Victorius, στρατηγὸς P. 25 ὡς] Victorius, καὶ ὡς P.

equivalent to saying that those in the rear were pursuing, while the others rode forward to meet them, so that the wild ass was intercepted. The compounding of words already compounded should, however, be avoided. Such double composition oversteps the limits of prose-writing.

94. Our authorities define 'onomatopoeic' words as those which are uttered in imitation of an emotion or an action, as 'hissed' and 'lapping[1].'

95. Homer impresses his hearers greatly by the employment of words descriptive of inarticulate sounds, and by their novelty above all. He is not making use of existing words, but of words which were then coming into existence. Moreover, the creation of a fresh word analogous to words already in use is regarded as a kind of poetic gift. As a word-maker, Homer seems, in fact, to resemble those who first gave things their names.

96. The foremost aim in the formation of words should be clearness and naturalness; the next, due analogy with established words. A writer should not have the appearance of introducing Phrygian or Scythian words among those of Greece.

97. Words should be formed either to denote things which have as yet not been named, as was done by the person who described the kettledrums and other instruments of effeminate devotees as 'lecheries,' or by Aristotle when he spoke of an 'elephanteer' (elephant-driver)[2]. Or again, a writer may independently fashion words from existing ones, as when someone gave the name of 'boatman' to one who rows a boat, or as when Aristotle called a man who lives by himself a 'solitary[3].'

98. Xenophon says that 'the army huzzaed,' denoting by this derivative the cry of 'huzza' which the troops kept raising continually[4]. The practice is, however, as I said, full of risk even for the poets themselves. It may be added that a compound is a kind of manufactured word, everything which is put together springing manifestly from certain existing material.

[1] Hom. *Odyss.* ix. 394; *Il.* xvi. 161.
[2] Aristot. *Hist. Anim.* Book ii. (i. pp. 497, 610, ed. Berol.).
[3] Cp. § 144 infra.
[4] Xen. *Anab.* v. 2, 14.

99. Μεγαλεῖον δέ τί ἐστι καὶ ἡ ἀλληγορία, καὶ μάλιστα ἐν ταῖς ἀπειλαῖς, οἷον ὡς ὁ Διονύσιος, ὅτι 'οἱ τέττιγες αὐτοῖς ᾄσονται χαμόθεν.'

100. Εἰ δ' οὕτως ἁπλῶς εἶπεν, ὅτι τεμεῖ τὴν Λοκρίδα χώραν, καὶ ὀργιλώτερος ἂν ἐφάνη καὶ εὐτελέστερος. νῦν δὲ ὥσπερ συγκαλύμματι τοῦ λόγου τῇ ἀλληγορίᾳ κέχρηται· πᾶν γὰρ τὸ ὑπονοούμενον φοβερώτερον, καὶ ἄλλος εἰκάζει ἄλλο τι· ὃ δὲ σαφὲς καὶ φανερόν, καταφρονεῖσθαι εἰκός, ὥσπερ τοὺς ἀποδεδυμένους.

101. Διὸ καὶ τὰ μυστήρια ἐν ἀλληγορίαις λέγεται πρὸς ἔκπληξιν καὶ φρίκην, ὥσπερ ἐν σκότῳ καὶ νυκτί. ἔοικε δὲ καὶ ἡ ἀλληγορία τῷ σκότῳ καὶ τῇ νυκτί.

102. Φυλάττεσθαι μέντοι κἀπὶ ταύτης τὸ συνεχές, ὡς μὴ αἴνιγμα ὁ λόγος ἡμῖν γένηται, οἷον τὸ ἐπὶ τῆς σικύας τῆς ἰατρικῆς·

ἄνδρ' εἶδον πυρὶ χαλκὸν ἐπ' ἀνέρι κολλήσαντα.

καὶ οἱ Λάκωνες πολλὰ ἐν ἀλληγορίαις ἔλεγον ἐκφοβοῦντες, οἷον τὸ 'Διονύσιος ἐν Κορίνθῳ' πρὸς Φίλιππον, καὶ ἄλλα τοιαῦτα οὐκ ὀλίγα.

103. Ἡ συντομία δὲ πῇ μὲν μεγαλοπρεπής, καὶ μάλιστα ἡ ἀποσιώπησις· ἔνια γὰρ μὴ ῥηθέντα μείζονα φαίνεται καὶ ὑπονοηθέντα μᾶλλον· πῇ δὲ μικροπρεπής. καὶ γὰρ ἐν διλογίαις γίνεται μέγεθος, οἷον ὡς Ξενοφῶν, 'τὰ δὲ ἅρματα ἐφέρετο,' φησί, 'τὰ μὲν δι' αὐτῶν τῶν φιλίων, τὰ δὲ καὶ δι' αὐτῶν τῶν πολεμίων.' πολὺ γὰρ οὕτω μεῖζον, ἢ εἴπερ ὧδ' εἶπεν, 'καὶ διὰ τῶν φιλίων, καὶ διὰ τῶν πολεμίων αὐτῶν.'

104. | Πολλαχοῦ δὲ καὶ τὸ πλάγιον μεῖζον τοῦ εὐθέος, 234r
οἷον 'ἡ δὲ γνώμη ἦν, ὡς εἰς τὰς τάξεις τῶν Ἑλλήνων

2 *δυονύσιος* P. 3 *ἀρῶνται* P | *χαμάθεν* P. 4 *τέμει* P. 6 *ὠραῖον* in margine P. 8 *φανερὸν*] Goellerus, *φοβερὸν* P. 11 *σκότῳ*] Victorius, *αυτῶ* P. | *ἴσως ἐν ἀδύτῳ* m. rec. in marg. P. 12 *σκότῳ*] Victorius, *αυτῶ* P. 15 *συκίας* P. 16 *ἄνδρα* P. | *πυρίχαλκον* P.

99. There is a kind of impressiveness also in allegorical language. This is particularly true of such menaces as that of Dionysius: 'their cicalas shall chirp from the ground[1].'

100. If Dionysius had expressed his meaning directly, saying that he would ravage the Locrian land, he would have shown at once more irritation and less dignity. In the phrase actually used the speaker has shrouded his words, as it were, in allegory. Any darkly-hinting expression is more terror-striking, and its import is variously conjectured by different hearers. On the other hand, things that are clear and plain are apt to be despised, just like men when stripped of their garments.

101. Hence the Mysteries are revealed in an allegorical form in order to inspire such shuddering and awe as are associated with darkness and night. Allegory also is not unlike darkness and night.

102. Here again excess must be avoided, lest language become a riddle in our hands, as in the description of the surgeon's cupping-glass:—

A man I beheld who with fire had welded brass to a man's flesh[2].

The Lacedaemonians conveyed many of their threats by means of allegory, as in the message 'Dionysius at Corinth' addressed to Philip, and in many similar expressions[3].

103. In certain cases conciseness, and especially aposiopesis, produce elevation, since some things seem to be more significant when not expressed but only hinted at. In other cases, however, triviality is the result. Impressiveness may result from repetitions such as those of Xenophon, who says: 'the chariots rushed, some of them right through the ranks of friends, others right through the ranks of foes[4].' Such a sentence is far more striking than if Xenophon had put it in this way: 'right through the ranks both of friends and foes.'

104. Often the indirect expression is more impressive than the direct: e.g. 'the intention was that they should charge

[1] See note on Proverbs.
[2] Cleobulina, fragm. 1, Bergk[4].
[3] See note on Proverbs.
[4] Xen. *Anab.* i. 8, 20.

ἐλώντων καὶ διακοψόντων' ἀντὶ τοῦ 'διενοοῦντο ἐλάσαι καὶ διακόψαι.'

105. Συμβέβληται δὲ καὶ ἡ ὁμοιότης τῶν ὀνομάτων καὶ ἡ δυσφωνία ἡ φαινομένη· καὶ γὰρ τὸ δύσφωνον πολλαχοῦ ὀγκηρόν, ὥσπερ

Αἴας δ' ὁ μέγας αἰὲν ἐφ' Ἕκτορι.

πολὺ γὰρ μᾶλλον τὸν Αἴαντα μέγαν ἐνέφηνεν ἡ τῶν δύο σύμπληξις τῆς ἐπταβοείου ἀσπίδος.

106. Τὸ δὲ ἐπιφώνημα καλούμενον ὁρίζοιτο μὲν ἄν τις λέξιν ἐπικοσμοῦσαν, ἔστι δὲ τὸ μεγαλοπρεπέστατον ἐν τοῖς λόγοις. τῆς γὰρ λέξεως ἡ μὲν ὑπηρετεῖ, ἡ δὲ ἐπικοσμεῖ. ὑπηρετεῖ μὲν ἡ τοιάδε,

οἵαν τὰν ὑάκινθον ἐν οὔρεσι ποιμένες ἄνδρες
ποσσὶ καταστείβουσιν,

ἐπικοσμεῖ δὲ τὸ ἐπιφερόμενον τὸ

χαμαὶ δέ τε πορφύρον ἄνθος·

ἐπενήνεκται γὰρ τοῦτο τοῖς προενηνεγμένοις κόσμος σαφῶς καὶ κάλλος.

107. Μεστὴ δὲ τούτων καὶ ἡ Ὁμήρου ποίησις, οἷον

ἐκ καπνοῦ κατέθηκ', ἐπεὶ οὐκέτι τοῖσιν ἐῴκει,
οἷς τὸ πάρος Τροίηνδε κιὼν κατέλειπεν Ὀδυσσεύς.
πρὸς δ' ἔτι καὶ τόδε μεῖζον ἐπὶ φρεσὶν ἔμβαλε δαίμων,
μήπως οἰνωθέντες, ἔριν στήσαντες ἐν ὑμῖν,
ἀλλήλους τρώσητε.

εἶτα ἐπιφωνεῖ,

αὐτὸς γὰρ ἐφέλκεται ἄνδρα σίδηρος.

108. Καὶ καθόλου τὸ ἐπιφώνημα τοῖς τῶν πλουσίων

1 ἐλώντων] Xen. libri, ἐλθόντων P. 9 ὅρος φωνήματος in marg. P.
13 οὔρεσιν P. | ποιμένες supra versum add. P. 14 ποσὶ P. 21 στροίηνδε P. 25 ὡραῖον in margine P.

the ranks of the Greeks and cut their way through them' rather than 'they intended to charge and cut their way through[1].'

105. Similarity of words and obvious harshness of sound may contribute to the same result. Harshness of sound is often effective, as in the words

> And Aias the mighty at Hector the brazen-helmed evermore
> Was aiming his lance[2].

The concurrence of the two words (Αἴας, αἰέν) gives a far more vivid impression of the greatness of Ajax than even his famous sevenfold buckler.

106. The so-called 'epiphoneme' may be defined as 'diction that adorns.' It produces elevation of style in the highest degree. Some parts of diction simply subserve the thought, while others embellish it. Of the former the following is an example:—

> Like the hyacinth-flower, that shepherd folk 'mid the mountains tread
> Underfoot.

The embellishment comes with the added clause:—

> and low on the earth her bloom dark-splendid is shed[3].

The addition thus made to the preceding lines clearly adorns and beautifies.

107. The poetry of Homer abounds in instances, e.g.

> 'I have taken them out of the smoke,' say thou, 'for they seem no more
> Like those that Odysseus left when he sailed for the Trojan shore,
> But marred, wherever the wreaths of the fire-reek were wont to roll.
> And another fear and a greater Cronion hath put in my soul,
> Lest perchance ye be heated with wine, and ye break into strife and jar,
> And ye wound one another, and shame the feast, and your wooing mar[4].

After this he adds as a finishing-touch:—

> For the steel of itself hath a spell and it draweth men on unto war[4].'

108. In general it may be said that the epiphoneme

[1] Xen. *Anab.* i. 8, 10.
[2] Hom. *Il.* xvi. 358.
[3] Sappho *Fragm.* 94, Bergk[4].
[4] Hom. *Odyss.* xix. 7: cp. xvi. 288.

ἔοικεν ἐπιδείγμασιν, γείσοις λέγω καὶ τριγλύφοις καὶ πορφύραις πλατείαις· οἷον γάρ τι καὶ αὐτὸ τοῦ ἐν λόγοις πλούτου σημεῖόν ἐστιν.

109. Δόξειεν δ' ἂν καὶ τὸ ἐνθύμημα ἐπιφωνήματος εἶδός τι εἶναι, οὐκ ὂν μέν· οὐ γὰρ κόσμου ἕνεκεν, ἀλλὰ ἀποδείξεως παραλαμβάνεται, πλὴν ἐπιλεγόμενόν γε ἐπιφωνηματικῶς.

110. Ὡσαύτως δὲ καὶ ἡ γνώμη ἐπιφωνουμένῳ τινὶ ἔοικεν ἐπὶ προειρημένοις, ἀλλ' οὐδ' αὕτη ἐπιφώνημά ἐστι· καὶ γὰρ προλέγεται πολλάκις, λαμβάνει μέντοι χώραν ποτὲ ἐπιφωνήματος.

111. Τὸ δέ,

νήπιος οὐδ' ἄρ' ἔμελλε κακὰς ὑπὸ κῆρας ἀλύξειν,

οὐδ' αὐτὸ ἐπιφώνημα ἂν εἴη· οὐ γὰρ ἐπιλέγεται οὐδὲ ἐπικοσμεῖ, οὐδ' ὅλως ἐπιφωνήματι ἔοικεν, ἀλλὰ προσφωνήματι ἢ ἐπικερτομήματι.

112. Τὸ δὲ ποιητικὸν ἐν λόγοις ὅτι μὲν μεγαλοπρεπές, καὶ τυφλῷ δῆλόν φασι, πλὴν οἱ μὲν γυμνῇ πάνυ χρῶνται τῇ μιμήσει τῶν ποιητῶν, μᾶλλον δὲ οὐ μιμήσει, ἀλλὰ μεταθέσει, καθάπερ Ἡρόδοτος.

113. Θουκυδίδης μέντοι κἂν λάβῃ παρὰ ποιητοῦ τι, ἰδίως αὐτῷ χρώμενος ἴδιον τὸ ληφθὲν ποιεῖ, οἷον ὁ μὲν ποιητὴς ἐπὶ τῆς Κρήτης ἔφη,

Κρήτη τις γαῖ' ἔστι μέσῳ ἐνὶ οἴνοπι πόντῳ,
καλὴ καὶ πίειρα, περίρρυτος.

ὁ μὲν δὴ ἐπὶ τοῦ μεγέθους ἐχρήσατο τῷ 'περίρρυτος,' ὁ δὲ Θουκυδίδης ὁμονοεῖν τοὺς Σικελιώτας καλὸν οἴεται εἶναι, γῆς ὄντας | μιᾶς καὶ περιρρύτου, καὶ ταὐτὰ πάντα 234ᵛ εἰπών, γῆν τε ἀντὶ νήσου καὶ περίρρυτον ὡσαύτως, ὅμως ἕτερα λέγειν δοκεῖ, διότι οὐχ ὡς πρὸς μέγεθος, ἀλλὰ πρὸς

1 γε ἴσοις (punctis superpositis) P. 2 οἷ P, ον hic supra versum addito. 3 ἐστιν supra versum add. P. 4 περὶ ἐνθυμήματος in margine P. 22 αὐτῷ: αὐτο P accentu supra ο eraso. | λειφθὲν P. 23 κρίτης in κρήτης corr. P. | γαῖ' ἔστι] codd. Homeri, γ' ἐστὶ P. 24 ὄνοπι: ι posterius in rasura P. 25 πήειρα P. 26 ἐχρήσατο τὸ P. 28 ταῦτα P.

bears a likeness to the things on which the wealthy pride themselves,—cornices, triglyphs, and bands of purple. Indeed, it is in itself a mark of verbal opulence.

109. The enthymeme may be thought to be a kind of epiphoneme. But it is not so, since it is employed for purposes not of adornment but of proof. Though, to be sure, it may come last after the manner of an epiphoneme.

110. Similarly a maxim resembles in some points an epiphoneme added to a previous statement. Nevertheless a maxim is not an epiphoneme. Though at times it may come last like an epiphoneme, it often comes first.

111. Again, the line

> Fool!—for it was not his weird from the blackness of doom to flee[1]

will be no epiphoneme. For it is not additional nor is it ornamental. It has no likeness at all to an epiphoneme, but rather to an allocution or a taunt.

112. A touch of poetic diction adds to the elevation of prose. Even a blind man can see that, as the proverb has it. Still some writers imitate the poets quite crudely. Or rather, they do not imitate them, but transfer them to their pages as Herodotus has done.

113. Thucydides acts otherwise. Even if he does borrow something from a poet, he uses it in his own way and so makes it his own property. Homer, for instance, says of Crete:

> A land there is, even Crete, in the midst of the dark sea-swell,
> Fair, fertile, wave-encompassed[2].

Now Homer has used the word 'wave-encompassed' to indicate the great size of the island. Thucydides, on his part, holds the view that the Greek settlers in Sicily should be at one, as they belong to the same land and that a wave-encompassed one[3]. Although he employs throughout the same terms as Homer—'land' and 'wave-encompassed' in place of 'island'—he seems nevertheless to be saying something

[1] Hom. *Il.* xii. 113. [2] Hom. *Odyss.* xix. 172.
[3] Thucyd. iv. 64.

ὁμόνοιαν αὐτοῖς ἐχρήσατο. περὶ μὲν δὴ μεγαλοπρεπείας τοσαῦτα.

114. Ὥσπερ δὲ παράκειται φαῦλά τινα ἀστείοις τισίν, οἷον θάρρει μὲν τὸ θράσος, ἡ δ' αἰσχύνη τῇ αἰδοῖ, τὸν αὐτὸν τρόπον καὶ τῆς ἑρμηνείας τοῖς χαρακτῆρσιν παράκεινται διημαρτημένοι τινές. πρῶτα δὲ περὶ τοῦ γειτνιῶντος τῷ μεγαλοπρεπεῖ λέξομεν. ὄνομα μὲν οὖν αὐτῷ ψυχρόν, ὁρίζεται δὲ τὸ ψυχρὸν Θεόφραστος οὕτως, ψυχρόν ἐστι τὸ ὑπερβάλλον τὴν οἰκείαν ἀπαγγελίαν, οἷον

ἀπυνδάκωτος οὐ τραπεζοῦται κύλιξ,

ἀντὶ τοῦ ἀπύθμενος ἐπὶ τραπέζης κύλιξ οὐ τίθεται. τὸ γὰρ πρᾶγμα σμικρὸν ὂν οὐ δέχεται ὄγκον τοσοῦτον λέξεως.

115. Γίνεται μέντοι καὶ τὸ ψυχρὸν ἐν τρισίν, ὥσπερ καὶ τὸ μεγαλοπρεπές. ἢ γὰρ ἐν διανοίᾳ, καθάπερ ἐπὶ τοῦ Κύκλωπος λιθοβολοῦντος τὴν ναῦν τοῦ Ὀδυσσέως ἔφη τις, 'φερομένου τοῦ λίθου αἶγες ἐνέμοντο ἐν αὐτῷ.' ἐκ γὰρ τοῦ ὑπερβεβλημένου τῆς διανοίας καὶ ἀδυνάτου ἡ ψυχρότης.

116. Ἐν δὲ λέξει ὁ Ἀριστοτέλης φησὶ γίνεσθαι τετραχῶς, * * ὡς Ἀλκιδάμας 'ὑγρὸν ἱδρῶτα.' ἢ ἐν συνθέτῳ, ὅταν διθυραμβώδης συντεθῇ ἡ δίπλωσις τοῦ ὀνόματος, ὡς τὸ 'ἐρημόπλανος' ἔφη τις, καὶ εἴ τι ἄλλο οὕτως ὑπέρογκον. γίνεται δὲ καὶ ἐν μεταφορᾷ τὸ ψυχρόν, 'τρέμοντα καὶ ὠχρὰ τὰ πράγματα.' τετραχῶς μὲν οὖν κατὰ τὴν λέξιν οὕτως ἂν γίγνοιτο.

117. Σύνθεσις δὲ ψυχρὰ ἡ μὴ εὔρυθμος, ἀλλὰ ἄρυθμος οὖσα καὶ διὰ πάντων μακρὰν ἔχουσα, ὥσπερ ἡ τοιάδε,

3 *περὶ ψυχροῦ τοῦ ἀντικειμένου τῷ μεγαλοπρεπεῖ* titulus in P. 8 *ὅρος ψυχροῦ* in margine P. 15 *σῃ ὅτι ἐν τρισὶν ἡ ψυχρότης* in margine P. 22 hiatum indicavit Victorius. 24 *εἰ* om. P: add. edd. 26 *πράγματα*] Victorius ex codd. Aristotelis: *γράμματα* P. 28 *εὔρυθμος*] Finckhius, *ἔρρυθμος* P. 29 *μακρὰν*] Schneiderus, *μακρὸν* P.

different. The reason is that he uses the words with reference not to size but to concord.—Thus much with regard to elevation of style.

114. As in the sphere of morals certain bad qualities exist side by side with certain attractive qualities (audacity, for example, corresponding to bravery, and shame to reverence), so also the leading types of style are matched by distorted varieties. We will first speak of the style which is next neighbour to the elevated. Its name is 'frigid,' and it is defined by Theophrastus[1] as that which transcends the expression appropriate to the thought, e.g.

Chalice unbased is not intabulated[2].

Here the meaning is: 'a cup without a bottom is not placed upon a table.' The subject, being trivial, does not admit of such magniloquence.

115. Frigidity, like elevation, arises at three points. One of these is the thought itself, as when a writer once said, in describing how the Cyclops cast a boulder after the ship of Odysseus: 'when the boulder was in mid career goats were browsing on it[3].' The words are frigid because the conceit is extravagant and impossible.

116. In diction Aristotle says that frigidity is of fourfold origin, arising from [(1) 'strange terms'; (2) 'epithets']...as when Alcidamas speaks of 'moist sweat[4]'; (3) 'composites,' when words are compounded in a dithyrambic manner, as with the expression 'desert-wandering' which someone uses, and with other pompous expressions of the kind; (4) 'metaphors,' e.g. 'a crisis pale and trembling[5].' Frigidity of diction may, therefore, arise in four ways.

117. Composition is frigid when it lacks good rhythm, or lacks all rhythm, having long syllables from beginning to

[1] Theophr. π. λέξ. [2] Soph. *Triptol.* fragm., Nauck² p. 265.
[3] Scr. Inc. [4] Alcid. [5] Scr. Inc.

'ἦκων ἡμῶν εἰς τὴν χώραν, πάσης ἡμῶν ὀρθῆς οὔσης.' οὐδὲν γὰρ ἔχει λογικὸν οὐδὲ ἀσφαλὲς διὰ τὴν συνέχειαν τῶν μακρῶν συλλαβῶν.

118. Ψυχρὸν δὲ καὶ τὸ μέτρα τιθέναι συνεχῆ, καθάπερ τινές, καὶ μὴ κλεπτόμενα ὑπὸ τῆς συνεχείας· ποιήμα γὰρ ἄκαιρον ψυχρόν, ὥσπερ καὶ τὸ ὑπέρμετρον.

119. Καὶ καθόλου ὁποῖόν τί ἐστιν ἡ ἀλαζονεία, τοιοῦτον καὶ ἡ ψυχρότης· ὅ τε γὰρ ἀλαζὼν τὰ μὴ προσόντα αὐτῷ αὐχεῖ ὅμως ὡς προσόντα, ὅ τε μικροῖς πράγμασιν περιβάλλων ὄγκον, καὶ αὐτὸς ἐν μικροῖς ἀλαζονευομένῳ ἔοικεν. καὶ ὁποῖόν τι τὸ ἐν τῇ παροιμίᾳ κοσμούμενον ὕπερον, τοιοῦτόν τί ἐστι καὶ τὸ ἐν τῇ ἑρμηνείᾳ ἐξηρμένον ἐν μικροῖς πράγμασιν.

120. Καίτοι τινές φασι δεῖν τὰ μικρὰ μεγάλως λέγειν, καὶ σημεῖον τοῦτο ἡγοῦνται ὑπερβαλλούσης δυνάμεως. ἐγὼ δὲ Πολυκράτει μὲν τῷ ῥήτορι συγχωρῶ ἐγκωμιάζοντι * * ὡς Ἀγαμέμνονα ἐν ἀντιθέτοις καὶ μεταφοραῖς καὶ πᾶσι τοῖς ἐγκωμιαστικοῖς τρόποις· ἔπαιζεν γάρ, οὐκ ἐσπούδαζεν, καὶ αὐτὸς τῆς γραφῆς ὁ ὄγκος παίγνιόν ἐστι. παίζειν μὲν δὴ ἐξέστω, ὥς φημι, τὸ δὲ πρέπον ἐν παντὶ πράγματι φυλακτέον, τοῦτ' ἔστι προσφόρως ἑρμηνευτέον, 235r τὰ μὲν μικρὰ μικρῶς, τὰ μεγάλα δὲ μεγάλως.

121. Καθάπερ Ξενοφῶν ἐπὶ τοῦ Τηλεβόα ποταμοῦ μικροῦ ὄντος καὶ καλοῦ φησιν, 'οὗτος δὲ ποταμὸς ἦν μέγας μὲν οὔ, καλὸς δέ·' τῇ γὰρ βραχύτητι τῆς συνθέσεως καὶ τῇ ἀπολήξει τῇ εἰς τὸ 'δὲ' μόνον οὐκ ἐπέδειξεν ἡμῖν μικρὸν ποταμόν. ἕτερος δέ τις ἑρμηνεύων ὅμοιον τῷ Τηλεβόᾳ ποταμῷ ἔφη, ὡς 'ἀπὸ τῶν Λαυρικῶν ὀρέων ὁρμώμενος ἐκδιδοῖ ἐς θάλασσαν,' καθάπερ τὸν Νεῖλον ἑρμηνεύων κατακρημνιζόμενον ἢ τὸν Ἴστρον ἐκβάλλοντα. πάντα οὖν τὰ τοιαῦτα ψυχρότης καλεῖται.

7 *ση* in margine P. 14 *ση ὅπως ἐναντίως φησὶ τῶν ἄλλων* in margine P. 17 lacunam statuit Victorius. 18 *ἐσπούδαζεν* : ε prius in rasura P. 20 *δεῖ* P. 25 *μέγα**s* P. 26 *ἀπέδειξεν*, ε supra α scripto P. 29 *ἐκδιδοῖ*: supra ι prius aliquid erasum est in P. 30 *ἐκβάλλοντα*] Gennadius, *ἐμβάλλοντα* (λ alt. supra versum scripto) P.

end, e.g. 'This land, our land, which I now reach, which I find all upstirred[1].' On account of the succession of long syllables, this sentence is highly questionable and entirely lacking in prose rhythm.

118. It is also a mark of frigidity to introduce, as some do, one metrical phrase after another in prose, the close succession of which thrusts them on the attention. A bit of verse out of place is just as inartistic as the disregard of metrical rules in poetry.

119. There is a sort of general analogy between imposture and frigidity. The impostor boasts, facts notwithstanding, that qualities belong to him which do not. In like manner, also, the writer who invests trifles with pomp resembles one who gives himself airs about trifles. A heightened style used in connexion with a trivial subject recalls the 'ornamented pestle' of the proverb.

120. There are, however, people who hold that we ought to use grand language of little things. They regard this as a proof of surpassing power. For my own part, I can forgive the rhetorician Polycrates who eulogised.....like (another) Agamemnon with antitheses, metaphors, and every trick of eulogy. He was jesting and not in earnest; the very inflation of his writing is but pleasantry. I have no objection to jesting, as I say. But fitness must be observed, whatever the subject; or in other words the style must be appropriate,—subdued for humble topics, lofty for high themes.

121. Xenophon obeys this rule when he says of the small and beautiful river Teleboas: 'this was not a large river; beautiful it was, though[2].' Through the conciseness of the construction, and through placing the 'though' at the end of the sentence, he has almost brought before our very eyes a small river. Another writer, on the contrary, when describing a river like the Teleboas, said that 'it rushed from the hills of Laurium and disembogued into the sea,' as though he were describing the cataracts of the Nile or the mouth of the Danube[3]. All expressions of this kind are called 'frigid.'

[1] Scr. Inc.

[2] Xen. *Anab.* iv. 4, 3: cf. § 6 supra.

[3] Scr. Inc.

122. Γίνεται μέντοι τὰ μικρὰ μεγάλα ἕτερον τρόπον, οὐ διὰ τοῦ ἀπρεποῦς, ἀλλ' ἐνίοτε ὑπ' ἀνάγκης. οἷον ὅταν μικρὰ κατορθώσαντά τινα στρατηγὸν ἐξαίρειν βουλώμεθα ὡς μεγάλα κατωρθωκότα, <ἢ> οἷον ὅτι ἔφορος ἐν Λακεδαίμονι τὸν περιέργως καὶ οὐκ ἐπιχωρίως σφαιρίσαντα ἐμαστίγωσεν· τούτῳ γὰρ αὐτόθεν μικρῷ ἀκουσθῆναι ὄντι ἐπιτραγῳδοῦμεν, ὡς οἱ τὰ μικρὰ πονηρὰ ἔθη ἐῶντες ὁδὸν τοῖς μείζοσι πονηροῖς ἀνοιγνύουσιν, καὶ ὅτι ἐπὶ τοῖς μικροῖς παρανομήμασιν χρὴ κολάζειν μᾶλλον, οὐκ ἐπὶ τοῖς μεγάλοις. καὶ τὴν παροιμίαν ἐποίσομεν, 'ἀρχὴ δέ τοι ἥμισυ παντός,' ὡς ἐοικυῖαν τούτῳ τῷ σμικρῷ κακῷ, ἢ καὶ ὅτι οὐδὲν κακὸν μικρόν ἐστιν.

123. Οὕτως μὲν δὴ ἐξέστω καὶ τὸ μικρὸν κατόρθωμα ἐξαίρειν μέγα, οὐ μὴν ὥστε ἀπρεπές τι ποιεῖν, ἀλλ' ὥσπερ καὶ τὸ μέγα κατασμικρύνεται χρησίμως πολλάκις, οὕτως ἂν καὶ τὸ μικρὸν ἐξαίροιτο.

124. Μάλιστα δὲ ἡ ὑπερβολὴ ψυχρότατον πάντων. τριττὴ δέ ἐστιν· ἢ γὰρ καθ' ὁμοιότητα ἐκφέρεται, ὡς τὸ 'θέειν δ' ἀνέμοισιν ὁμοῖοι,' ἢ καθ' ὑπεροχήν, ὡς τὸ 'λευκότεροι χιόνος,' ἢ κατὰ τὸ ἀδύνατον, ὡς τὸ 'οὐρανῷ ἐστήριξε κάρη.'

125. Πᾶσα μὲν οὖν ὑπερβολὴ ἀδύνατός ἐστιν· οὔτε γὰρ ἂν χιόνος λευκότερον γένοιτο, οὔτ' ἂν ἀνέμῳ θέειν ὅμοιον. αὕτη μέντοι ἡ ὑπερβολή, ἡ εἰρημένη, ἐξαιρέτως ὀνομάζεται ἀδύνατος. διὸ δὴ καὶ μάλιστα ψυχρὰ δοκεῖ πᾶσα ὑπερβολή, διότι ἀδυνάτῳ ἔοικεν.

126. Διὰ τοῦτο δὲ μάλιστα καὶ οἱ κωμῳδοποιοὶ χρῶνται αὐτῇ, ὅτι ἐκ τοῦ ἀδυνάτου ἐφέλκονται τὸ γελοῖον, ὥσπερ ἐπὶ τῶν Περσῶν τῆς ἀπληστίας ὑπερβαλλόμενός

3 *βουλόμεθα* P. 4 *ἢ* inserui. 6 *τοῦτο* P. | *ὡραῖον* in margine P. 8 *ἀνυγνύουσιν* P. 9 *παρανομίμασιν* P. 10 *παροιμία* in margine P. | *ἐποίσομεν*] Hemsterhusius, *ἐποιήσαμεν* P. 11 *τοῦτο* P, *τούτῳ τῷ* m. rec. P. 12 *καὶ* P, *ἢ* supra versum add. m. rec. P. 13 *δεῖ* P. 17 *ση ὅτι γ' ἡ ὑπερβολὴ ψυχρότατον* in margine P. 19 *ἀνέμοισιν* ex *ἀνέμοιστιν* P. 20 *ση τί φησιν περὶ τοῦ λευκότεροι χιόνος* in margine P. 24 *μέντοι ἤτοι ἡ ὑπερβολὴ ἡ εἰρημένη* P.

122. Small things, however, may be magnified in another way, and that not an unbecoming but sometimes a necessary way, for instance when we wish to exalt a general who has succeeded in some small enterprises as though he had actually won great triumphs. Or we may have to justify the ephor at Lacedaemon for scourging a man who played ball with a studied disregard of the custom of the country. The offence at first strikes the ear as a trivial one. Consequently we solemnly descant upon its gravity, pointing out that men who permit small malpractices open the way to more serious ones, and that we ought to punish for small transgressions rather than for great. We shall, further, adduce the proverb 'the thin end of the wedge[1],' showing how it bears upon this trifling offence; or we shall go so far as to maintain that no offence is trifling.

123. In this way, then, we may magnify a small success, though not at the cost of propriety. As what is great can often be depreciated with advantage, so can what is lowly be exalted.

124. The most frigid of all figures is hyperbole, which is of three kinds, being expressed either in the form of likeness, as 'a match for the winds in speed'; or of superiority, as 'whiter than snow[2]'; or of impossibility, as 'with her head she has smitten the sky[3].'

125. Indeed, every hyperbole transcends the possible. There could be nothing 'whiter than snow,' nor anything 'a match for the winds in speed.' However, the particular hyperbole already mentioned is specially called 'impossible.' And so the very reason why every hyperbole seems, above all things, frigid, is that it suggests something impossible.

126. This is the chief reason also why the comic poets employ this figure. From the impossible they evolve the laughable, as when someone said hyperbolically of the vora-

[1] Cp. Hesiod, *Works and Days*, 40, νήπιοι, οὐδὲ ἴσασιν ὅσῳ πλέον ἥμισυ παντός.

[2] Hom. *Il.* x. 436,

τοῦ δὴ καλλίστους ἵππους ἴδον ἠδὲ μεγίστους·
λευκότεροι χιόνος, θεῖειν δ' ἀνέμοισιν ὁμοῖοι, κτλ.

[3] Hom. *Il.* iv. 443,

οὐρανῷ ἐστήριξε κάρη, καὶ ἐπὶ χθονὶ βαίνει.

τις ἔφη, ὅτι 'πεδία ἐξέχεζον ὅλα,' καὶ ὅτι 'βοῦς ἐν ταῖς γνάθοις ἔφερον.'

127. Τοῦ δὲ αὐτοῦ εἴδους ἐστὶ καὶ τὸ 'φαλακρότερος εὐδίας,' καὶ τὸ 'κολοκύντης ὑγιέστερος.' τὸ δὲ 'χρυσῶ χρυσοτέρα' τὸ Σαπφικὸν ἐν ὑπερβολῇ λέγεται καὶ αὐτὸ καὶ ἀδυνάτως, πλὴν αὐτῷ γε τῷ ἀδυνάτῳ χάριν ἔχει, οὐ ψυχρότητα. ὃ δὴ καὶ μάλιστα θαυμάσειεν ἄν τις Σαπφοῦς τῆς θείας, ὅτι φύσει κινδυνώδει πράγματι καὶ δυσκατορθώτῳ ἐχρήσατο ἐπιχαρίτως. καὶ περὶ μὲν ψυχρότητος καὶ ὑπερβολῆς τοσαῦτα. νῦν δὲ περὶ τοῦ γλαφυροῦ χαρακτῆρος λέξομεν.

III.

128. | Ὁ γλαφυρὸς λόγος χαριεντισμὸς καὶ ἱλαρὸς 235ᵛ
λόγος ἐστί. τῶν δὲ χαρίτων αἱ μέν εἰσι μείζονες καὶ σεμνότεραι, αἱ τῶν ποιητῶν, αἱ δὲ εὐτελεῖς μᾶλλον καὶ κωμικώτεραι, σκώμμασιν ἐοικυῖαι, οἷον αἱ Ἀριστοτέλους χάριτες καὶ Σώφρονος καὶ Λυσίου· τὸ γὰρ 'ἧς ῥᾷον ἄν τις ἀριθμήσειεν τοὺς ὀδόντας ἢ τοὺς δακτύλους,' τὸ ἐπὶ τῆς πρεσβύτιδος, καὶ τὸ 'ὅσας ἄξιος ἦν λαβεῖν πληγάς, τοσαύτας εἴληφεν δραχμάς,' οἱ τοιοῦτοι ἀστεϊσμοὶ οὐδὲν διαφέρουσιν σκωμμάτων, οὐδὲ πόρρω γελωτοποιΐας εἰσί.

129. Τὸ δὲ

τῇ δέ θ' ἅμα Νύμφαι
παίζουσι· γέγηθε δέ τε φρένα Λητώ·

καὶ

ῥεῖα δ' ἀριγνώτη πέλεται· καλαὶ δέ τε πᾶσαι·

3 παροιμία in margine P. 5 αὐτὸ ex αὐτῷ P. 8 πράγματι in margine add. P. 9 ἐπὶ χαρίτως, accentu supra α eraso P. 12 περὶ γλαφυροῦ titulus in P, rei partitione in margine quoque indicata. | χαριεντισμος ἐστι λόγος ἱλαρός P. ὁ γλαφυρὸς λόγος χαριεντισμὸς καὶ ἱλαρὸς λόγος in margine P. 16 χάτιτες P. 19 δραγμας P. 20 ὡραῖον in margine P. 23 γέγηθέ τε sine δὲ P.

city of the Persians that 'they voided entire plains,' and that 'they carried bullocks in their jaws[1].'

127. Of the same character are the expressions 'balder than the cloudless blue' and 'lustier than a pumpkin[2].' Sappho's words 'more golden than all gold[3]' are themselves hyperbolical and impossible, though from their very impossibility they derive charm, not frigidity. Indeed, one cannot sufficiently admire this in the divine Sappho, that by sheer genius she so handles a risky and seemingly unmanageable business as to invest it with charm. These observations on the subject of frigidity and hyperbole must suffice. We shall next consider the elegant style.

CHAPTER III.

128. Elegance of expression includes grace and geniality. Some pleasantries—those of the poets—are loftier and more dignified, while others are more commonplace and jocular, resembling banter, as is the case with those of Aristotle and Sophron and Lysias. Such witticisms as 'whose teeth could sooner be counted than her fingers' (of an old woman) and 'as many blows as he deserved to win, so many drachmas has he won[4],' differ in no way from gibes, nor are they far removed from buffoonery.

129. Again, take the lines:

While the daughters of him whose shield is the Aegis sport at her side,
The beautiful nymphs of the field, and Letô beholds her with pride,
And by face and by radiant head above the rest is she tall,
And, where lovely is every one, they are all by her outshone:
So did the maid unwed outshine her handmaids all[5].

[1] Scr. Inc. [2] Sophron, *Fragmm.* 108, 34, Kaibel *C. G. F.*
[3] Sappho, *Fragm.* 123, Bergk[4].
[4] Lysias, *Fragmm.* 5, 275, Baiter-Sauppe.
[5] Hom. *Odyss.* vi. 105,

τῇ δέ θ' ἅμα νύμφαι, κοῦραι Διὸς αἰγιόχοιο,
ἀγρονόμοι παίζουσι· γέγηθε δέ τε φρένα Λητώ·
πασάων δ' ὑπὲρ ἥ γε κάρη ἔχει ἠδὲ μέτωπα,
ῥεῖά τ' ἀριγνώτη πέλεται, καλαὶ δέ τε πᾶσαι·
ὣς ἥ γ' ἀμφιπόλοισι μετέπρεπε παρθένος ἁδμής.

[καὶ] αὗταί εἰσιν αἱ λεγόμεναι σεμναὶ χάριτες καὶ μεγάλαι.

130. Χρῆται δὲ αὐταῖς Ὅμηρος καὶ πρὸς δείνωσιν ἐνίοτε καὶ ἔμφασιν, καὶ παίζων φοβερώτερός ἐστι, πρῶτός τε εὑρηκέναι δοκεῖ φοβερὰς χάριτας, ὥσπερ τὸ ἐπὶ τοῦ ἀχαριτωτάτου προσώπου, τὸ ἐπὶ τοῦ Κύκλωπος, τὸ [οὖν] 'Οὖτιν ἐγὼ πύματον ἕδομαι, τοὺς δὲ λοιποὺς πρώτους,' τὸ τοῦ Κύκλωπος ξένιον· οὐ γὰρ οὕτως αὐτὸν ἐνέφηνεν δεινὸν ἐκ τῶν ἄλλων, ὅταν δύο δειπνῇ ἑταίρους, οὐδ' ἀπὸ τοῦ θυρεοῦ ἢ ἐκ τοῦ ῥοπάλου, ὡς ἐκ τούτου τοῦ ἀστεϊσμοῦ.

131. Χρῆται δὲ τῷ τοιούτῳ εἴδει καὶ Ξενοφῶν, καὶ αὐτὸς δεινότητας εἰσάγει ἐκ χαρίτων, οἷον ἐπὶ τῆς ἐνόπλου ὀρχηστρίδος, 'ἐρωτηθεὶς ὑπὸ τοῦ Παφλαγόνος, εἰ καὶ αἱ γυναῖκες αὐτοῖς συνεπολέμουν, ἔφη· αὗται γὰρ καὶ ἔτρεψαν τὸν βασιλέα.' διττὴ γὰρ ἐμφαίνεται ἡ δεινότης ἐκ τῆς χάριτος, ἡ μὲν ὅτι οὐ γυναῖκες αὐτοῖς εἵποντο, ἀλλ' Ἀμαζόνες, ἡ δὲ κατὰ βασιλέως, εἰ οὕτως ἦν ἀσθενής, ὡς ὑπὸ γυναικῶν φυγεῖν.

132. Τὰ μὲν οὖν εἴδη τῶν χαρίτων τοσάδε καὶ τοιάδε. εἰσὶν δὲ αἱ μὲν ἐν τοῖς πράγμασι χάριτες, οἷον νυμφαῖοι κῆποι, ὑμέναιοι, ἔρωτες, ὅλη ἡ Σαπφοῦς ποίησις. τὰ γὰρ τοιαῦτα, κἂν ὑπὸ Ἱππώνακτος λέγηται, χαρίεντά ἐστι, καὶ αὐτὸ ἱλαρὸν τὸ πρᾶγμα ἐξ ἑαυτοῦ· οὐδεὶς γὰρ ἂν ὑμέναιον ᾄδοι ὀργιζόμενος, οὐδὲ τὸν Ἔρωτα Ἐρινὺν ποιήσειεν τῇ ἑρμηνείᾳ ἢ γίγαντα, οὐδὲ τὸ γελᾶν κλαίειν.

133. Ὥστε ἡ μέν τις ἐν πράγμασι χάρις ἐστί, τὰ δὲ καὶ ἡ λέξις ποιεῖ ἐπιχαριτώτερα, οἷον

ὡς δ' ὅτε Πανδαρέου κούρη, χλωρηΐς ἀηδών,
καλὸν ἀείδῃσιν, ἔαρος νέον ἱσταμένοιο·

1 καὶ secl. Schneiderus. 6 χαριτωτάτου P, ἀ et στο supra versum scripto. | οὖν P, om. edd. 7 ποίματον P. 8 ξένειον P. 9 δεινῶν in δεινὸν corr. atram. pall. m. rec. P. | ἑτέρους αι supra versum scripto P. 19 περὶ χάριτος λόγου titulus in P. 21 νύμφαιοι P. 22 λέγεται P: corr. edd. 24 ᾄδοι] Schneiderus, ἄδει P. 25 ποιήσειεν] Hammerus, ποιήσει ἐν P. 26 πράγμασι] Victorius, πράγματι P. 28 Πανδαρέου] codd. Homeri, Πανδαρέη P.

The so-called dignified and noble graces are of this kind.

130. Homer sometimes uses such means in order to make a scene more intense and telling. Even when he is jesting he is somewhat awe-inspiring, and he seems to have been the first to devise grim pleasantries, as in the passage describing that most repulsive personage the Cyclops: 'Noman will I eat last, but the rest before him,'—that guest-gift of the Cyclops[1]. No other circumstance reveals so clearly the grimness of the monster—not his supper made from two of the comrades of Odysseus, nor his crag-door, nor his club—as this single jest.

131. Xenophon also is familiar with this department of style, and can (like Homer) turn a pleasantry into a sarcasm, as in the passage describing the armed dancing-girl. "A Greek was asked by the Paphlagonian, whether their women accompanied them to the wars. 'Yes,' he replied, 'for *they* routed the Great King[2].'" This pleasantry clearly has a double point, implying in the first place that it was not mere women who accompanied them, but Amazons; and the other hit is at the Great King, who is taunted with being such a poor creature as to be worsted by women.

132. Grace of style has, therefore, a certain number of forms and characteristics. The grace may reside in the subject-matter, if it is the gardens of the Nymphs, marriage-lays, love-stories, or the poetry of Sappho generally. Such themes, even in the mouth of a Hipponax, possess grace, the subject-matter having a winsomeness of its own. No one would think of singing a bridal song in an angry mood; no contortions of style can change Love into a Fury or a Giant, or transmute laughter into tears.

133. While grace is sometimes inherent in the theme itself, at other times diction can lend an added charm, as in the lines:—

> As Pandareus' daughter, the wan-brown nightingale,
> Trilleth her lovely song in the flush of the new-born Spring[3].

[1] Hom. *Odyss.* ix. 369. [2] Xen. *Anab.* vi. 1, 13.
[3] Hom. *Odyss.* xix. 518.

ἐνταῦθα γὰρ καὶ ἡ ἀηδὼν χάριεν ὀρνίθιον, καὶ τὸ ἔαρ φύσει χάριεν, πολὺ δὲ ἐπικεκόσμηται τῇ ἑρμηνείᾳ, καὶ ἔστι χαριέστερα τῷ τε 'χλωρηΐς' καὶ τῷ 'Πανδαρέου κούρη' εἰπεῖν ἐπὶ ὄρνιθος, ἅπερ τοῦ ποιητοῦ ἴδιά ἐστι.

134. Πολλάκις δὲ καὶ τὰ μὲν πράγματα ἀτερπῆ ἐστι φύσει καὶ στυγνά, ὑπὸ δὲ τοῦ λέγοντος γίνεται ἱλαρά. τοῦτο δὲ παρὰ Ξενοφῶντι δοκεῖ πρώτῳ εὑρῆσθαι· λαβὼν γὰρ ἀγέλαστον πρόσωπον καὶ στυγνόν, τὸν Ἀγλαϊτάδαν, τὸν Πέρσην, γέλωτα εὗρεν ἐξ αὐτοῦ χαρίεντα, ὅτι 'ῥᾷόν ἐστι πῦρ | ἐκτρῖψαι ἀπὸ σοῦ ἢ γέλωτα.' 236r

135. Αὕτη δέ ἐστι καὶ ἡ δυνατωτάτη χάρις, καὶ μάλιστα ἐν τῷ λέγοντι. τὸ μὲν γὰρ πρᾶγμα καὶ φύσει στυγνὸν ἦν καὶ πολέμιον χάριτι, ὥσπερ καὶ Ἀγλαϊτάδας. ὁ δ' ὥσπερ ἐνδείκνυται, ὅτι καὶ ἀπὸ τῶν τοιούτων παίζειν ἔστιν, ὡσπερεὶ καὶ ὑπὸ θερμοῦ ψύχεσθαι, θερμαίνεσθαι δὲ ὑπὸ τῶν ψυχρῶν.

136. Ἐπεὶ δὲ τὰ εἴδη τῶν χαρίτων δέδεικται, τίνα ἐστὶ καὶ ἐν τίσιν, νῦν καὶ τοὺς τόπους παραδείξομεν, ἀφ' ὧν αἱ χάριτες. ἦσαν δὲ ἡμῖν αἱ μὲν ἐν τῇ λέξει, αἱ δὲ ἐν τοῖς πράγμασιν. παραδείξομεν οὖν καὶ τοὺς τόπους καθ' ἑκάτερα· πρώτους δὲ τοὺς τῆς λέξεως.

137. Εὐθὺς οὖν πρώτη ἐστὶ χάρις ἡ ἐκ συντομίας, ὅταν τὸ αὐτὸ μηκυνόμενον ἄχαρι γένηται, ὑπὸ δὲ τάχους χάριεν, ὥσπερ παρὰ Ξενοφῶντι, 'τῷ ὄντι τούτῳ οὐδὲν μέτεστι τῆς Ἑλλάδος, ἐπεὶ ἐγὼ αὐτὸν εἶδον, ὡσπερεὶ Λυδόν, ἀμφότερα τὰ ὦτα τετρυπημένον· καὶ εἶχεν οὕτως.' τὸ γὰρ ἐπιλεγόμενον τὸ 'εἶχεν οὕτως' ὑπὸ τῆς συντομίας τὴν χάριν ποιεῖ, εἰ δὲ ἐμηκύνθη διὰ πλειόνων, ὅτι 'ἔλεγεν ταῦτα ἀληθῆ, σαφῶς γὰρ ἐτετρύπητο,' διήγημα ἂν ψιλὸν ἐγένετο ἀντὶ χάριτος.

1 χαρίεν P. 3 τῷ τε...καὶ τῷ] Finckhius, τό τε...καὶ τὸ P. | Πανδαρέη P: cp. p. 132 v. 28 supra. 9 ῥᾷον] codd. Xen., ῥάδιον P. 10 ἐκτρίψαι P. | *ση ῥάδιόν ἐστι πῦρ ἀποτρίψαι ἀπὸ σοῦ ἢ γέλωτα* in margine P. 11 δυνατοτάτη P. 18 παραδείξομεν] Galeus, παραδείξομαι P. 24 τοῦτο P. 26 τετρυπημένον] codd. Xen., τετριμμένον P.

This passage refers to the nightingale which is a delightful songstress, and to the Spring which is a delightful season of the year. But the wording has greatly embellished the idea, and the picture is the more delightful because the epithets 'wan-brown' and 'daughter of Pandareus' are applied to the bird. Now these touches are the poet's own.

134. It often happens that, unattractive and sombre as the subject-matter in itself may be, it sparkles in the writer's hands. This secret seems to have been first discovered by Xenophon. Having for his subject so grave and gloomy a personage as the Persian Aglaitadas, Xenophon makes at his expense the pleasant jest, 'One could sooner strike fire from your skull than laughter[1].'

135. This is the most effective kind of charm, and that which most depends upon the writer. The subject-matter may in itself be sombre and hostile to charm, as with Aglaitadas. But the writer shows that, even with such material, one can jest; there is the possibility, so to speak, of being cooled even by what is hot, or warmed with things cold.

136. Now that the varieties of graceful style, and its elements, have been indicated, we will next indicate its sources. As we have already said, it consists partly in expression and partly in subject. So we will present the sources severally, beginning with those of expression.

137. The very first grace of style is that which results from compression, when a thought which would have been spoiled by dwelling on it is made graceful by a light and rapid touch. Xenophon will furnish an example: "'This man has really no part or lot in Greece, for he has (as I have myself seen) both his ears pierced like a Lydian'; and so it was[2]." The clinching stroke 'and so it was' has all the charm of brevity. If the thought had been developed at greater length, under some such form as 'what he said was true since the man had evidently had his ears pierced,' we should have had a bald narrative in place of a flash of grace.

[1] Xen. *Cyrop.* xi. 2, 15.

[2] Xen. *Anab.* iii. 1, 31.

138. Πολλάκις δὲ καὶ δύο φράζεται δι' ἑνὸς πρὸς τὸ χάριεν, οἷον ἐπὶ τῆς Ἀμαζόνος καθευδούσης ἔφη τις, ὅτι 'τὸ τόξον ἐντεταμένον ἔκειτο, καὶ ἡ φαρέτρα πλήρης, τὸ γέρρον ἐπὶ τῇ κεφαλῇ· τοὺς δὲ ζωστῆρας οὐ λύονται.' ἐν γὰρ τούτῳ καὶ ὁ νόμος εἴρηται ὁ περὶ τοῦ ζωστῆρος, καὶ ὅτι οὐκ ἔλυσε τὸν ζωστῆρα, τὰ δύο πράγματα διὰ μιᾶς ἑρμηνείας. καὶ ἀπὸ τῆς συντομίας ταύτης γλαφυρόν τί ἐστι.

139. Δεύτερος δὲ τόπος ἐστὶν ἀπὸ τῆς τάξεως. τὸ γὰρ αὐτὸ πρῶτον μὲν τεθὲν ἢ μέσον ἄχαρι γίνεται· ἐπὶ δὲ τοῦ τέλους χάριεν, οἷον ὡς ὁ Ξενοφῶν φησιν ἐπὶ τοῦ Κύρου, 'δίδωσι δὲ αὐτῷ καὶ δῶρα, ἵππον καὶ στολὴν καὶ στρεπτόν, καὶ τὴν χώραν μηκέτι ἁρπάζεσθαι.' ἐν γὰρ τούτοις τὸ μὲν τελευταῖόν ἐστι τὸ τὴν χάριν ποιοῦν τὸ 'τὴν χώραν μηκέτι ἁρπάζεσθαι' διὰ τὸ ξένον τοῦ δώρου καὶ τὴν ἰδιότητα. αἴτιος δὲ ὁ τόπος τῆς χάριτος. εἰ γοῦν πρῶτον ἐτάχθη, ἀχαριτώτερον ἦν, οἷον ὅτι 'δίδωσιν αὐτῷ δῶρα, τήν τε χώραν μηκέτι ἁρπάζεσθαι, καὶ ἵππον καὶ στολὴν καὶ στρεπτόν.' νῦν δὲ προειπὼν τὰ εἰθισμένα δῶρα, τελευταῖον ἐπήνεγκεν τὸ ξένον καὶ ἄηθες, ἐξ ὧν ἁπάντων συνῆκται ἡ χάρις.

140. Αἱ δὲ ἀπὸ τῶν σχημάτων χάριτες δῆλαί εἰσιν καὶ πλεῖσται παρὰ Σαπφοῖ, οἷον ἐκ τῆς ἀναδιπλώσεως, ὅπου νύμφη πρὸς τὴν παρθενίαν φησί, 'παρθενία, παρθενία, ποῖ με λιποῦσα οἴχῃ;' ἡ δὲ ἀποκρίνεται πρὸς αὐτὴν τῷ αὐτῷ σχήματι, 'οὐκέτι ἥξω πρὸς σέ, οὐκέτι

5 ζωστῆρας: ω in rasura P. 19 inter καὶ et στολὴν litura in P.
24 ὅπου edd.: ποῦ P. | παρθενείαν P. 24, 25 παρθενία alterum supra versum atram. evan. add. P.

138. The conveyance of two ideas in one sentence often gives a graceful effect. A writer once said of a sleeping Amazon: 'Her bow lay strung, her quiver full, her buckler by her head; their girdles they never loose[1].' At one and the same time the custom concerning the girdle is indicated and its observance in the present case,—the two facts by means of one expression. And from this conciseness a certain elegance results.

139. Grace of style comes, in the second place, from arrangement. The very thought which, if placed at the beginning or middle of a sentence, would have no charm, is often full of grace when it comes at the end. This is the case with a passage of Xenophon relating to Cyrus: 'as presents he gives him a horse, a robe, a linked collar, and the assurance that his country should be no longer plundered[2].' It is the last clause in this sentence (viz. 'the assurance that his country should be no longer plundered') which constitutes its charm, the gift being so strange and unique. And the charm is due to the position of the clause. Had it been placed first, the anticlimax would have spoiled it: as (for example) 'he gives him as presents the assurance that his country should be no longer plundered, and also a horse, robe, and linked collar.' As it is, he has put first the accustomed presents, and added in conclusion the novel and unusual gift. It is the total effect that constitutes the charm.

140. The graces that spring from the employment of figures are manifest, and abound most of all in Sappho. An instance in point is the figure 'reduplication,' as when the bride addressing her Maidenhood says

> Maidenhood, Maidenhood, whither away,
> Forsaking me?

And her Maidenhood makes reply to her in the same figure:—

> Not again unto thee shall I come for aye,
> Not again unto thee![3]

[1] Scr. Inc.

[2] Xen. *Anab.* i. 2, 27.

[3] Sappho, *Fragm.* 109, Bergk[4].

ἤξω·' πλείων γὰρ χάρις ἐμφαίνεται, ἢ εἴπερ ἅπαξ ἐλέχθη καὶ ἄνευ τοῦ σχήματος. καίτοι ἡ ἀναδίπλωσις πρὸς δεινότητας μᾶλλον δοκεῖ εὑρῆσθαι, ἡ δὲ καὶ τοῖς δεινοτάτοις καταχρῆται ἐπιχαρίτως.

141. Χαριεντίζεται δέ ποτε καὶ ἐξ ἀναφορᾶς, ὡς ἐπὶ τοῦ Ἑσπέρου, 'Ἔσπερε, πάντα φέρεις,' φησί, 'φέρεις ὄϊν, φέρεις αἶγα, φέρεις ματέρι παῖδα.' καὶ γὰρ ἐνταῦθα ἡ χάρις ἐστὶν ἐκ τῆς λέξεως τῆς 'φέρεις' ἐπὶ τὸ αὐτὸ ἀναφερομένης.

142. | Πολλὰς δ' ἄν τις καὶ ἄλλας ἐκφέροι χάριτας. 236r
γίγνονται δὲ καὶ ἀπὸ λέξεως χάριτες ἢ ἐκ μεταφορᾶς, ὡς ἐπὶ τοῦ τέττιγος, 'πτερύγων δ' ὑποκακχέει λιγυρὰν ἀοιδάν, ὅ τι ποτ' ἂν φλόγιον καθέταν ἐπιπτάμενον καταυλεῖ·'

143. ἢ ἐκ συνθέτου [τοῦ] ὀνόματος καὶ διθυραμβικοῦ, 'δέσποτα Πλούτων μελανοπτερύγων, τουτὶ δεινὸν πρὸ πτερύγων αὐτὸ ποίησον.' ἃ μάλιστα δὴ κωμῳδικὰ παίγνια ἐστι καὶ σατυρικά.

144. Καὶ ἐξ ἰδιωτικοῦ δὲ ὀνόματος γίγνεται, ὡς ὁ Ἀριστοτέλης, 'ὅσῳ γάρ,' φησί, 'μονώτης εἰμί, φιλομυθότερος γέγονα.' καὶ ἐκ πεποιημένου, ὡς ὁ αὐτὸς ἐν τῷ αὐτῷ, 'ὅσῳ γὰρ αὐτίτης καὶ μονώτης εἰμί, φιλομυθότερος γέγονα.' τὸ μὲν γὰρ 'μονώτης' ἰδιωτικωτέρου ἔθους ἤδη ἐστί, τὸ δὲ 'αὐτίτης' πεποιημένον ἐκ τοῦ αὐτός.

145. Πολλὰ δὲ ὀνόματα καὶ παρὰ τὴν θέσιν τὴν ἐπί τινος χαρίεντά ἐστιν, οἷον 'ὁ γὰρ ὄρνις οὗτος κόλαξ ἐστὶ

3 εὑρῆσθαι ex εὑρεῖσθαι P. 4 ἐπιχαρίτως] Finckhius, ἐπι χάριτος P. 7 ὄϊν] Paulus Manutius. οἶνον P. 11 ἡ sine accentu P. 12 ὑποκακχέει : ὑπο in rasura P. | λιγυρὰν P. 14, 15 καταυλεῖ· ἢ] Finckhius, καταυδείη P. 15 τοῦ secl. Finckhius. 16 Πλούτων] Bergkius, πλοῦτον P. 16, 17 προπτερύγων P. 18 σατυρικά] Galeus, σατύρια P.

The thought, thus presented, has more grace than if it had been expressed once only and without the figure. 'Reduplication,' it is true, seems to have been devised more particularly with a view to giving energy to style. But in Sappho's hands even the most passionate energy is transfigured with grace.

141. Sometimes also Sappho makes graceful use of the figure 'anaphora,' as in the lines on the Evening Star:—

> O Evening Star, thou bringest all that's best:
> The sheep, the goat, thou bringest home, to rest:
> The child thou bringest to the mother's breast[1].

Here the charm lies in the repetition of the verb 'thou bringest,' which has the same reference throughout.

142. Many other examples of graceful language might easily be cited. It is attained, for instance, by choice of words or by metaphor, as in the passage about the cicala:—

> From 'neath his wings he pours
> A strain of piercing notes:
> Far up that fiery vapour-veil it soars
> Which o'er the landscape floats[2].

143. Another source is dithyrambic compounds such as:—

> O Pluto, lord of sable-pinioned things,
> This do thou—'twere more dread than all their wings[3]!

Such freaks of language are best suited for comic and satyric poetry.

144. Yet another source is unique expressions, as when Aristotle says 'the more self-centered I am, the more myth-enamoured I become[4].' Coined words, again, are another source, as in the same author and passage: 'the more solitary and self-centered I am, the more myth-enamoured I become'[4]. The word 'self-centered' is of a more unique character than the word 'solitary' which is formed from 'sole.'

145. Many words owe their charm to their application to a special object. For example: 'why, this bird is a flatterer

[1] Sappho, *Fragm.* 95, Bergk[4]. [2] Alcaeus, *Fragm*, 39, Bergk[4].
[3] Lyric. Fragm. Adesp. 126, Bergk[4].
[4] Aristot. *Fragm.* 618 (ed. Berol.). Cp. § 97 supra.

καὶ κόβαλος.' ἐνταῦθα ἡ χάρις ἀπὸ τοῦ σκῶψαι τὸν ὄρνιν καθάπερ ἄνθρωπον, καὶ ὅτι τὰ μὴ συνήθη ἔθετο ὀνόματα τῷ ὄρνιθι. αἱ μὲν οὖν τοιαῦται χάριτες παρ' αὐτὰς τὰς λέξεις.

146. Ἐκ δὲ παραβολῆς καὶ ἐπὶ τοῦ ἐξέχοντος ἀνδρὸς ἡ Σαπφώ φησι,

πέρροχος ὡς ὅτ' ἀοιδὸς ὁ Λέσβιος ἀλλοδαποῖσιν.

ἐνταῦθα γὰρ χάριν ἐποίησεν ἡ παραβολὴ μᾶλλον ἢ μέγεθος, καίτοι ἐξῆν εἰπεῖν πέρροχος ὥσπερ ἡ σελήνη τῶν ἄλλων ἄστρων, ἢ ὁ ἥλιος ὁ λαμπρότερος, ἢ ὅσα ἄλλα ἐστὶ ποιητικώτερα.

147. Σώφρων δὲ καὶ αὐτὸς ἐπὶ τοῦ ὁμοίου εἴδους φησί, 'θᾶσαι, ὅσα φύλλα καὶ κάρφεα τοὶ παῖδες τοὺς ἄνδρας βαλλίζοντι, οἷόν περ φαντί, φίλα, τοὺς Τρῶας τὸν Αἴαντα τῷ παλῷ.' καὶ γὰρ ἐνταῦθα ἐπίχαρις ἡ παραβολή ἐστι, καὶ τοὺς Τρῶας διαπαίζουσα ὥσπερ παῖδας.

148. Ἔστι δέ τις ἰδίως χάρις Σαπφικὴ ἐκ μεταβολῆς, ὅταν τι εἰποῦσα μεταβάλληται καὶ ὥσπερ μετανοήσῃ, οἷον 'ὔψου δή,' φησί, 'τὸ μέλαθρον ἀέρατε τέκτονες· γαμβρὸς εἰσέρχεται ἶσος Ἄρηϊ, ἀνδρὸς μεγάλου πολλῷ μείζων,' ὥσπερ ἐπιλαμβανομένη ἑαυτῆς, ὅτι ἀδυνάτῳ ἐχρήσατο ὑπερβολῇ, καὶ ὅτι οὐδεὶς τῷ Ἄρηϊ ἶσος ἐστίν.

149. Τοῦ δὲ αὐτοῦ εἴδους καὶ τὸ παρὰ Τηλεμάχῳ, ὅτι 'δύο κύνες δεδέατο πρὸ τῆς αὐλῆς, καὶ δύναμαι καὶ τὰ ὀνόματα εἰπεῖν τῶν κυνῶν. ἀλλὰ τί ἄν μοι βούλοιτο

1 *κόβαλος*] Wilamowitzius, *κόλακος* P. 15 *πλω*, α supra versum addito P. 18 *μεταβάλλεται* et *μετανοήσει*, *η* bis supra versum scripto P. 19 *ὔψου*] edd., *νίψω* P.

and a rogue[1]!' Here the charm is due to the fact that the bird is upbraided as though it were a person, and that the writer has called the bird by unusual names. Such graces as these are due to the language pure and simple.

146. Grace may also spring from the use of imagery. Thus Sappho says of the man that stands out among his fellows :—

> Pre-eminent, as mid alien men is Lesbos' bard[2].

In this line charm rather than grandeur is the outcome of the comparison. It would have been possible, had the aim been different, to speak of a superiority such as the moon or the sun possesses in brightness over the other orbs, or to use some still more poetical image.

147. The same point is illustrated by Sophron, who writes :—

> See, dear, what rain of leaf and spray
> The boys upon the men are showering,
> Thick as flew Trojan darts, they say,
> At Aias huge in battle towering[3].

Here again there is charm in the comparison, which makes game of the Trojans as though they were boys.

148. There is a peculiarly Sapphic grace due to recantation. Sometimes Sappho will say a thing and then recant, as though she had a fit of repentance. For example :

> High uprear the raftered hall,
> Builders, of the bridal dwelling!
> The bridegroom comes, as Ares tall—
> A tall man's stature far excelling[4].

She checks herself, as it were, feeling that she has used an impossible hyperbole, since no one is as tall as Ares.

149. The same feature appears in the story of Telemachus : 'Two hounds were fastened in front of the court. I can tell you the very names of the hounds. But what use would it be for me to tell you their names[5]?' The narrator,

[1] Scr. Inc.
[2] Sappho, *Fragm.* 92, Bergk[4].
[3] Sophron, *Fragm.* 32, Kaibel *C. G. F.*
[4] Sappho, *Fragm.* 91, Bergk[4].
[5] Scr. Inc.

τὰ ὀνόματα ταῦτα;' καὶ γὰρ οὗτος μεταβαλλόμενος μεταξὺ ἠστεΐσατο καὶ ἀποσιγήσας τὰ ὀνόματα.

150. Καὶ ἀπὸ στίχου δὲ ἀλλοτρίου γίνεται χάρις, ὡς ὁ Ἀριστοφάνης σκώπτων που τὸν Δία, ὅτι οὐ κεραυνοῖ τοὺς πονηρούς, φησίν,

ἀλλὰ τὸν ἑαυτοῦ νεὼ βάλλει, καὶ Σούνιον ἄκρον Ἀθηνῶν.

ὥσπερ γοῦν οὐκέτι ὁ Ζεὺς κωμῳδεῖσθαι δοκεῖ, ἀλλ' Ὅμηρος καὶ ὁ στίχος ὁ Ὁμηρικός, καὶ ἀπὸ τούτου πλείων ἐστὶν ἡ χάρις.

151. Ἔχουσι δέ τι στωμύλον καὶ ἀλληγορίαι τινές, ὥσπερ τό, 'Δελφοί, παιδίον ὑμῶν ἁ κύων φέρει.' καὶ τὰ Σώφρονος δὲ τὰ ἐπὶ τῶν γερόντων, 'ἐνθάδε ὢν | κἠγὼ παρ' 237r
ὔμμε τοὺς ὁμότριχας ἐξορμίζομαι, πλόον δοκάζων πόντιον· ἀρτέαι γὰρ ἤδη τοῖς ταλικοῖσδε ταὶ ἄγκυραι·' ὅσα τε ἐπὶ τῶν γυναικῶν ἀλληγορεῖ, οἷον ἐπ' ἰχθύων, 'σωλῆνες, γλυκύκρεον κογχύλιον, χηρᾶν γυναικῶν λίχνευμα.' καὶ μιμικώτερα τὰ τοιαῦτά ἐστι καὶ αἰσχρά.

152. Ἔστι δέ τις καὶ ἡ παρὰ τὴν προσδοκίαν χάρις, ὡς ἡ τοῦ Κύκλωπος, ὅτι 'ὕστατον ἔδομαι Οὖτιν.' οὐ γὰρ προσεδόκα τοιοῦτο ξένιον οὔτε Ὀδυσσεὺς οὔτε ὁ ἀναγινώσκων. καὶ ὁ Ἀριστοφάνης ἐπὶ τοῦ Σωκράτους, 'κηρὸν διατήξας,' φησίν, 'εἶτα διαβήτην λαβών, ἐκ τῆς παλαίστρας ἱμάτιον ὑφείλετο.'

153. Ἤδη μέντοι ἐκ δύο τόπων ἐνταῦθα ἐγένετο ἡ χάρις. οὐ γὰρ παρὰ προσδοκίαν μόνον ἐπηνέχθη, ἀλλ'

4 ποῦ P. 6 ἄκρον ex ἄκρων P. 10 στομύλον P. 11 δελφοῖ P. 12 ἐνθάδε ὢν] Schneiderus, ἐνθαδεον P. 13 πόντιον· ἀρτέαι] Kaibelius, ποντίναι P. 14 ταλίκοις δέται P. 16 λίχνευμα] ap. Athen. iii. 86 E, ἰχνεύμασι P. 17 μιμικώτερα] Victorius, μιμητικώτερα P, γρ. καὶ μικρότερα in margine P. 19 κύκλοπος P. 20 ξένειον P. 25 ἐπινέχθη P.

with this sudden turn, puts you off by means of a jest, and fails to disclose the names.

150. Charm may also spring from a reference to the verses of another writer. Aristophanes somewhere, when mocking at Zeus because he does not smite sinners with his thunderbolt, says:—

> Nay, his own fane he smites, and his thunderbolt lights upon 'Sunium, Attica's headland'[1].

In the end it seems as though it were not Zeus that is burlesqued, but Homer and the Homeric line; and this fact increases the charm.

151. Certain veiled meanings, too, have a kind of piquancy about them, as in the words: 'Delphians, that bitch of yours bears a child[2].' Another example will be found in the words of Sophron with regard to the old men: 'Here I too in your midst, whose hair like mine is white as snow, Wait, ready to put out to sea, until the fair wind blow, Yea for the old the word is still, 'The anchor's weighed,' I trow[3].' Similar allegories refer to women, as the following in which fish are in question: 'razor-fish, and oysters sweet, The widow-woman's dainty meat[4].' Such jests are gross and suited only to the lower varieties of drama.

152. There is also some charm in the unexpected, as in the Cyclops' words: 'Noman will I eat last[5].' A guest-gift of this kind was as little expected by Odysseus as it is by the reader. So Aristophanes says of Socrates that he first melted some wax, and

> A pair of compasses the sage then grabbed,
> And from the wrestling-ground—a coat he nabbed[6].

153. The charm in these instances is derived from two sources. Such pleasantries are not only added unexpectedly,

[1] Aristoph. *Nub.* 401,
ἀλλὰ τὸν αὑτοῦ γε νεὼν βάλλει καὶ Σούνιον ἄκρον Ἀθηνέων.
Hom. *Odyss.* iii. 278,
ἀλλ' ὅτε Σούνιον ἱρὸν ἀφικόμεθ', ἄκρον Ἀθηνέων.

[2] Lyric. Fragm. Adesp., Bergk[4] iii. pp. 742, 743.

[3] Sophron, *Fragm.* 52, Kaibel *C. G. F.*

[4] Sophron, *Fragm.* 24, Kaibel.

[5] Hom. *Odyss.* ix. 369.

[6] Aristoph. *Nub.* 149, 179.

οὐδ' ἠκολούθει τοῖς προτέροις· ἡ δὲ τοιαύτη ἀνακολουθία καλεῖται γρῖφος, ὥσπερ ὁ παρὰ Σώφρονι ῥητορεύων Βουλίας. οὐδὲν γὰρ ἀκόλουθον αὐτῷ λέγει· καὶ παρὰ Μενάνδρῳ δὲ ὁ πρόλογος τῆς Μεσσηνίας.

154. Πολλάκις δὲ καὶ κῶλα ὅμοια ἐποίησεν χάριν, ὡς ὁ Ἀριστοτέλης, 'ἐκ μὲν Ἀθηνῶν,' φησίν, 'ἐγὼ εἰς Στάγειρα ἦλθον διὰ τὸν βασιλέα τὸν μέγαν· ἐκ δὲ Σταγείρων εἰς Ἀθήνας διὰ τὸν χειμῶνα τὸν μέγαν.' καταλήξας γὰρ ἐν ἀμφοτέροις τοῖς κώλοις εἰς τὸ αὐτὸ ὄνομα ἐποίησεν τὴν χάριν. ἐὰν δ' οὖν ἀποκόψῃς τοῦ ἑτέρου κώλου τὸ 'μέγαν,' συναφαιρεῖται καὶ ἡ χάρις.

155. Καὶ κατηγορίαι δὲ ἀποκεκρυμμέναι ἐνίοτε ὁμοιοῦνται χάρισιν, ὥσπερ παρὰ Ξενοφῶντι ὁ Ἡρακλείδης ὁ παρὰ τῷ Σεύθει προσιὼν τῶν συνδείπνων ἑκάστῳ, καὶ πείθων δωρεῖσθαι Σεύθει ὅ τι ἔχοι· ταῦτα γὰρ καὶ χάριν τινὰ ἐμφαίνει, καὶ κατηγορίαι εἰσὶν ἀποκεκρυμμέναι.

156. Αἱ μὲν οὖν κατὰ τὴν ἑρμηνείαν χάριτες τοσαῦται καὶ οἱ τόποι, ἐν δὲ τοῖς πράγμασι λαμβάνονται χάριτες ἐκ παροιμίας. φύσει γὰρ χάριεν πρᾶγμά ἐστι παροιμία, ὡς ὁ Σώφρων μέν, 'Ἠιόλης,' ἔφη, 'ὁ τὸν πατέρα πνίγων.' καὶ ἀλλαχόθι πού φησιν, 'ἐκ τοῦ ὄνυχος γὰρ τὸν λέοντα ἔγραψεν· τορύναν ἔξεσεν· κύμινον ἔπρισεν.' καὶ γὰρ δυσὶ παροιμίαις καὶ τρισὶν ἐπαλλήλοις χρῆται, ὡς ἐπιπληθύωνται αὐτῷ αἱ χάριτες· σχεδόν τε πάσας ἐκ τῶν δραμάτων αὐτοῦ τὰς παροιμίας ἐκλέξαι ἐστίν.

157. Καὶ μῦθος δὲ λαμβανόμενος καιρίως εὐχαρίς ἐστιν, ἤτοι ὁ κείμενος, ὡς ὁ Ἀριστοτέλης ἐπὶ τοῦ ἀετοῦ φησιν, ὅτι λιμῷ θνήσκει ἐπικάμπτων τὸ ῥάμφος· πάσχει δὲ αὐτό, ὅτι ἄνθρωπος ὢν ποτε ἠδίκησεν ξένον. ὁ μὲν οὖν τῷ κειμένῳ μύθῳ κέχρηται καὶ κοινῷ.

3 αὐτὸ P. 11 συναφερεῖται P. 15 ὅ τι] Schneiderus, ὅ τις P. 17 περὶ τῶν ἐν τοῖς πράγμασιν χαρίτων titulus in P. 19 χαρίεν P. 20 Ἠιόλης] Kaibelius, ἐπίης P. 22 ἔπρισεν] Hemsterhusius, ἔσπειρεν P. | ση κύριον ὄνομα in margine P. 23, 24 ἐπιπληθύονται P.

but they have no sort of connexion with what precedes them. Such want of sequence is called 'griphus'; and an example of it is furnished by Boulias in Sophron's mime, who delivers an utterly incoherent speech. Another instance is the prologue of Menander's 'Woman of Messenia.'

154. Again, a similarity in the members of a sentence often produces a graceful effect, as when Aristotle says: 'I went from Athens to Stageira because of the great king, and from Stageira to Athens because of the great storm[1].' It is through ending both members with the same word (*μέγαν*) that he produces this pleasant effect. If from either member you strike out the word 'great,' the charm thereupon vanishes.

155. Persiflage can sometimes be made to resemble urbanity. In Xenophon, for example, Heracleides who is with Seuthes approaches each of the guests at table and urges him to give whatever he can to Seuthes[2]. There is a certain urbanity in this, and persiflage at the same time.

156. Such are the graces which appertain to style, and such the sources from which they are derived. Among the graces which relate to subject-matter we must reckon those which spring from the use of proverbs. By its very nature there is a certain piquancy in a proverb. Sophron, for instance, speaks of 'Epioles who throttled his sire[3].' And elsewhere: 'He has painted the lion from the claw; he has polished a ladle; he has skinned a flint[4].' Sophron employs two or three proverbs in succession, so as to load his style with elegances. Almost all the proverbs in existence might be collected out of his plays.

157. A fable also, when neatly introduced, is very piquant. The fable may be a long-established one, as when Aristotle says of the eagle: 'It perishes of hunger, when its beak grows more and more bent. This fate it suffers because once when it was human it broke the laws of hospitality[5].' He thus makes use of a familiar fable which is common property.

[1] Aristot. *Fragm.* 669: cp. § 29 supra.
[2] Xen. *Anab.* vii. 3, 15 ff.
[3] Sophron, *Fragm.* 68, Kaibel.
[4] Sophron, *Fragm.* 110, Kaibel.
[5] Aristot. *Hist. Anim.* Book ix. (vol. 1. p. 619 ed. Berol.).

158. Πολλοὺς δὲ καὶ προσπλάσσομεν προσφόρους καὶ οἰκείους τοῖς πράγμασιν, ὥσπερ τις περὶ αἰλούρου λέγων, ὅτι συμφθίνει τῇ σελήνῃ [καὶ] ὁ αἴλουρος καὶ συμπαχύνεται, προσέπλασεν, ὅτι 'ἔνθεν καὶ ὁ μῦθός ἐστιν, ὡς ἡ σελήνη ἔτεκεν τὸν αἴλουρον·' οὐ γὰρ μόνον κατ' αὐτὴν τὴν πλάσιν ἔσται ἡ χάρις, ἀλλὰ καὶ ὁ μῦθος ἐμφαίνει χάριέν τι, αἴλουρον ποιῶν σελήνης παῖδα.

159. Πολλάκις δὲ καὶ ἐκ φόβου ἀλλασσομένου γίνεται χάρις, ὅταν | διακενῆς τις φοβηθῇ, οἷον τὸν ἱμάντα 237ᵛ
ὡς ὄφιν ἢ τὸν κρίβανον ὡς χάσμα τῆς γῆς, ἅπερ καὶ αὐτὰ κωμῳδικώτερά ἐστιν.

160. Καὶ εἰκασίαι δ' εἰσὶν εὐχάριτες, ἂν τὸν ἀλεκτρυόνα Μήδῳ εἰκάσῃς, ὅτι τὴν κυρβασίαν ὀρθὴν φέρει· βασιλεῖ δέ, ὅτι πορφύρεός ἐστιν, ἢ ὅτι βοήσαντος ἀλεκτρυόνος ἀναπηδῶμεν, ὥσπερ καὶ βασιλέως βοήσαντος, καὶ φοβούμεθα.

161. Ἐκ δὲ ὑπερβολῶν χάριτες μάλιστα αἱ ἐν ταῖς κωμῳδίαις, πᾶσα δὲ ὑπερβολὴ ἀδύνατος, ὡς Ἀριστοφάνης ἐπὶ τῆς ἀπληστίας τῶν Περσῶν φησιν, ὅτι 'ὤπτουν βοῦς κριβανίτας ἀντὶ ἄρτων.' ἐπὶ δὲ τῶν Θρᾳκῶν ἕτερος, ὅτι 'Μηδόκης ὁ βασιλεὺς βοῦν ἔφερεν ὅλον ἐν γνάθῳ.'

162. Τοῦ δὲ αὐτοῦ εἴδους καὶ τὰ τοιαῦτά ἐστιν, 'ὑγιέστερος κολοκύντης,' καὶ 'φαλακρότερος εὐδίας,' καὶ τὰ Σαπφικὰ 'πολὺ πακτίδος ἁδυμελεστέρα, χρυσοῦ χρυσοτέρα.' πᾶσαι γὰρ αἱ τοιαῦται χάριτες ἐκ τῶν ὑπερβολῶν εὕρηνται. [καί τι διαφέρουσι]

163. Διαφέρουσι δὲ τὸ γελοῖον καὶ εὔχαρι πρῶτα μὲν τῇ ὕλῃ· χαρίτων μὲν γὰρ ὕλη νυμφαῖοι κῆποι, ἔρωτες, ἅπερ οὐ γελᾶται· γέλωτος δὲ Ἶρος καὶ Θερσίτης. τοσοῦτον οὖν διοίσουσιν, ὅσον ὁ Θερσίτης τοῦ Ἔρωτος.

3 καὶ seclusi. 4 προσέπλασεν] Victorius, πρὸς ἔπλασσεν P. 7 αἰέλουρον, ε punctis notato P. 9 φοβηθῇ] Schneiderus, φοβῇ P. 19 ἀπλειστίας P. | βοῦς: β in ras. P (ἄρτους fort. scribebat corr. nescio quis). 24 πολυπακτίδος P. | αδυμελέστερα P. 24, 25 χρυσότερα P. 26 verba καί τι διαφέρουσι secl. Spengelius ex margine nata esse ratus coll. titulo § 30. 29 supra ἶρος scriptum est ερως atram evan. in P.

158. We can often invent fables of our own apposite to the matter in hand. A writer once referred to the belief that cats thrive or pine according as the moon waxes or wanes, and then added of his own invention 'whence the fable that the moon gave birth to the cat[1].' The charm does not simply depend on the actual trick of invention, but the fable itself sparkles with a certain charm, making the cat the child of the moon.

159. Charm is often the result of a revulsion from fear, as when a man groundlessly fears a strap mistaking it for a snake, or a pan mistaking it for an opening in the ground. Such mistakes are rather comic in themselves.

160. Comparisons, also, are full of charm—if (for instance) you compare a cock to a Persian because of its stiff-upstanding crest, or to the Persian king because of its brilliant plumage or because when the cock crows we start with fear as though we heard the loud call of the monarch.

161. The charms of comedy arise specially from hyperboles, and every hyperbole is of an impossible character, as when Aristophanes says of the voracity of the Persians that

> For loaves, they roasted oxen whole in pipkins[2];

and of the Thracians another writer says 'Medoces their king was bearing a bullock whole between his teeth[3].'

162. Of the same kind are such expressions as 'lustier than a pumpkin' and 'balder than the cloudless blue'; and the lines of Sappho

> Far sweeter-singing than a lute,
> More golden than all gold[4].

All these ornaments, different as they are from one another, have their source in hyperbole.

163. The humorous and the charming must not be confused. They differ, first of all, in their material. The materials of charm are the Gardens of the Nymphs, Loves, things not meant for laughter; while laughter is provoked by Irus or Thersites. They will differ, therefore, as much as Thersites differs from the God of Love.

[1] Scr. Inc.
[2] Aristoph. *Ach.* 86.
[3] Scr. Inc.
[4] Sappho, *Fragmm.* 122, 123 (Bergk[4]).

164. Διαφέρουσι δὲ καὶ τῇ λέξει αὐτῇ. τὸ μὲν γὰρ εὔχαρι μετὰ κόσμου ἐκφέρεται καὶ δι' ὀνομάτων καλῶν, ἃ μάλιστα ποιεῖ τὰς χάριτας, οἷον τὸ 'ποικίλλεται μὲν γαῖα πολυστέφανος' καὶ τὸ 'χλωρηῖς ἀηδών·' τὸ δὲ γελοῖον καὶ ὀνομάτων ἐστὶν εὐτελῶν καὶ κοινοτέρων, ὥσπερ ἔχει· 'ὅσον γὰρ αὐτίτης καὶ μονώτης εἰμί, φιλομυθότερος γέγονα.'

165. Ἔπειτα ἀφανίζεται ὑπὸ τοῦ κόσμου τῆς ἑρμηνείας, καὶ ἀντὶ γελοίου θαῦμα γίνεται. αἱ μέντοι χάριτές εἰσι μετὰ σωφροσύνης, τὸ δὲ ἐκφράζειν τὰ γέλοια ὅμοιόν ἐστι καὶ καλλωπίζειν πίθηκον.

166. Διὸ καὶ ἡ Σαπφὼ περὶ μὲν κάλλους ᾄδουσα καλλιεπής ἐστι καὶ ἡδεῖα, καὶ περὶ ἐρώτων δὲ καὶ ἔαρος καὶ περὶ ἀλκυόνος, καὶ ἅπαν καλὸν ὄνομα ἐνύφανται αὐτῆς τῇ ποιήσει, τὰ δὲ καὶ αὐτὴ εἰργάσατο.

167. Ἄλλως δὲ σκώπτει τὸν ἄγροικον νυμφίον, καὶ τὸν θυρωρὸν τὸν ἐν τοῖς γάμοις, εὐτελέστατα καὶ ἐν πεζοῖς ὀνόμασι μᾶλλον ἢ ἐν ποιητικοῖς, ὥστε αὐτῆς μᾶλλόν ἐστι τὰ ποιήματα ταῦτα διαλέγεσθαι ἢ ᾄδειν, οὐδ' ἂν ἁρμόσαι πρὸς τὸν χορὸν ἢ πρὸς τὴν λύραν, εἰ μή τις εἴη χορὸς διαλεκτικός.

168. Μάλιστα δὲ διαφέρουσι καὶ ἐκ τῆς προαιρέσεως· οὐ γὰρ ὅμοια προαιρεῖται ὁ εὐχάριστος καὶ ὁ γελωτοποιῶν, ἀλλ' ὁ μὲν εὐφραίνειν, ὁ δὲ γελασθῆναι. καὶ ἀπὸ τῶν ἐπακολουθούντων δέ· τοῖς μὲν γὰρ γέλως, τοῖς δὲ ἔπαινος.

169. Καὶ ἐκ τόπου. ἔνθα μὲν γὰρ γέλωτος τέχναι καὶ χαρίτων, ἐν σατύρῳ καὶ ἐν κωμῳδίαις. τραγῳδία δὲ χάριτας μὲν παραλαμβάνει ἐν πολλοῖς, ὁ δὲ γέλως ἐχθρὸς τραγῳδίας· οὐδὲ γὰρ ἐπινοήσειεν ἄν τις τραγῳδίαν παίζουσαν, ἐπεὶ σάτυρον γράψει ἀντὶ τραγῳδίας.

6 fort. ὅσῳ. 10 γέλοῖα P. 11 πίθηκον: ι in ras. P. 13 ἔαρος] Galeus, ἀέρος P. 14 ἀλκύονος P. 16 ἀγρυκον P. 28 τί ποιοῦσιν οἱ σάτυροι τὰ λυπηρὰ οὕτως λέγοντες ὥστε γελωτοποιεῖν in margine P. 30, 31 πέζουσαν P.

164. They differ, further, in actual expression. The idea of charm is evolved as an accompaniment to ornament and by means of beautiful words, which conduce most of all to charm. For instance: 'Earth myriad-garlanded is rainbow-hued,' and 'the paley-olive nightingale[1].' Humour, on the other hand, employs common and ordinary words, as in the sentence: 'the more solitary and self-centered I am, the more myth-enamoured I become[2].'

165. Moreover, a pleasantry loses its character and becomes incongruous when adorned by style. Graces of style must be employed with discretion. To utter a mere jest ornately is like beautifying an ape.

166. When Sappho celebrates the charms of beauty, she does so in lines that are themselves beautiful and sweet. So too when she sings of love, and springtime, and the halcyon. Every lovely word is inwoven with the texture of her poetry. And some are of her own invention.

167. It is in a different key that she mocks the clumsy bridegroom, and the porter at the wedding. Her language is then most ordinary, and couched in terms of prose rather than of poetry. These poems of hers are, in consequence, better suited for use in conversation than for singing. They are by no means adapted for a chorus or a lyre,—unless indeed there is such a thing as a conversational chorus.

168. The two kinds of style under consideration differ most of all in their purpose, the aims of the wit and the buffoon being different. The one desires to give pleasure, the other to be laughed at. The results, likewise, are different,—mirth in the one case, commendation in the other.

169. Again, the provinces of the two kinds do not coincide. There is, indeed, one place in which the arts of mirth and of charm are found together, in the satyric drama and in comedy. It is different, however, with tragedy, which everywhere welcomes elegances, but finds in mirth a sworn foe. A man could hardly conceive the idea of composing a sportive tragedy; if he did so, he would be writing a satyric play rather than a tragedy.

[1] Cp. § 133 *supra*. [2] Cp. § 144 *supra*.

170. Χρήσονται δέ ποτε καὶ οἱ φρόνιμοι γελοίοις πρός τε τοὺς καιρούς, οἷον ἐν ἑορταῖς καὶ ἐν συμποσίοις, καὶ ἐν ἐπιπλήξεσιν δὲ πρὸς τοὺς τρυφερωτέρους, ὡς ὁ τηλαυγὴς θύλακος, καὶ ἡ Κράτητος ποιητική, | καὶ φακῆς 238r
ἐγκώμιον ἂν ἀναγνῷ τις ἐν τοῖς ἀσώτοις· τοιοῦτος δὲ ὡς τὸ πλέον καὶ ὁ Κυνικὸς τρόπος· τὰ γὰρ τοιαῦτα γελοῖα χρείας λαμβάνει τάξιν καὶ γνώμης.

171. Ἔστι δὲ καὶ τοῦ ἤθους τις ἔμφασις ἐκ τῶν γελοίων καὶ ἡ παιγνίας ἢ ἀκολασίας, ὡς καὶ τὸν οἶνον τὸν προχυθέντα ἐπισχών τις 'Πηλέα ἀντὶ Οἰνέως.' ἡ γὰρ ἀντίθεσις ἡ περὶ τὰ ὀνόματα καὶ ἡ φροντὶς ἐμφαίνει τινὰ ψυχρότητα ἤθους καὶ ἀναγωγίαν.

172. Περὶ δὲ σκωμμάτων μέν, οἷον εἰκασία τις ἐστιν· ἡ γὰρ ἀντίθεσις εὐτράπελος. χρήσονταί τε ταῖς τοιαύταις εἰκασίαις, ὡς 'Αἰγυπτία κληματίς,' μακρὸν καὶ μέλανα, καὶ τὸ 'θαλάσσιον πρόβατον,' τὸν μῶρον τὸν ἐν τῇ θαλάσσῃ. τοῖς μὲν τοιούτοις χρήσονται· εἰ δὲ μή, φευξόμεθα τὰ σκώμματα ὥσπερ λοιδορίας.

173. Ποιεῖ δὲ εὖχαριν τὴν ἑρμηνείαν καὶ τὰ λεγόμενα καλὰ ὀνόματα. ὡρίσατο δ' αὐτὰ Θεόφραστος οὕτως, κάλλος ὀνόματός ἐστι τὸ πρὸς τὴν ἀκοὴν ἢ πρὸς τὴν ὄψιν ἡδύ, ἢ τὸ τῇ διανοίᾳ ἔντιμον.

174. Πρὸς μὲν τὴν ὄψιν ἡδέα τὰ τοιαῦτα, 'ῥοδόχροον,' 'ἀνθοφόρου χρόας.' ὅσα γὰρ ὁρᾶται ἡδέως, ταῦτα καὶ λεγόμενα καλά ἐστι. πρὸς δὲ τὴν ἀκοὴν 'Καλλίστρατος, Ἀννοῶν.' ἥ τε γὰρ τῶν λάμβδα σύγκρουσις ἠχῶδές τι ἔχει, καὶ ἡ τῶν νῦ γραμμάτων.

175. Καὶ ὅλως τὸ νῦ δι' εὐφωνίαν ἐφέλκονται οἱ

2 ἑωρταῖς P. 3 τρυφεροτέρους P. 4 ευλακος, θύ supra ευ add. P. 5 αγνῶ, ἀν supra versum add. P. 10 ἐπίσχὼν τὰ σπήλαια, ν supra versum addito, P. 21 περὶ κάλλους ὀνόματος καὶ ἐν τίσιν titulus in P. 22 ἡ supra versum scripsit P. 23, 24 ῥοδόχρωον P. 25 τὸν τὴν ἀκοὴν P. 26 ἄννοων ex ἀννοῶν P. 27 ἠχῶδες: ες supra versum add. P. | νῦν P. 28 νῦ ex νῦν P. | εὐφωνίαν] Galeus, εὐφημίαν P.

170. Even sensible persons will indulge in jests on such occasions as feasts and carousals, or when they are addressing a word of warning to men inclined to good living. A reference to 'the far-gleaming meal-bag' may then be found salutary. The same may be said of the poetry of Crates; and it would be well if you were to read the 'Praise of the Lentil' in a party of free-livers. The Cynic humour is, for the most part, of this character. Such jests, in fact, play the part of maxims and admonitions.

171. There is some indication of a man's character in his jokes—in their playfulness, for instance, or their extravagance. Somebody once dammed the flow of wine which had been spilt on the ground and muttered words about 'Oeneus (οἶνος) turned into Peleus (πηλός).' The play on the proper names, and the laboured thought, betray a want of taste and breeding.

172. In nicknames a sort of comparison is implied, there being wit in a play on words. Writers may use such comparisons as 'Egyptian clematis' of a tall and swarthy man, or 'sea-wether' of a fool on the water. They may, I say, indulge in harmless jokes such as these, but if we cannot stop there, we had better avoid nicknames as we would scurrility.

173. The so-called 'beautiful words' also conduce to grace of diction. According to the definition given by Theophrastus, beauty in a word is that which appeals to the ear or the eye, or has noble associations of its own[1].

174. Among expressions which call up pleasing images may be mentioned 'roseate-glowing' and 'of blossom-laden hue.' Everything that is seen with pleasure is also beautiful when uttered. Pleasing in sound are such names as 'Callistratus' and 'Annoon,' in which the double 'l,' and the double 'n,' have a sort of resonance.

175. In general, it is out of regard for euphony that the

[1] Theophrastus *περὶ λέξεως*.

Ἀττικοὶ 'Δημοσθένην' λέγοντες καὶ 'Σωκράτην.' τῇ διανοίᾳ δὲ ἔντιμα τὰ τοιαῦτά ἐστιν, οἷον τὸ 'ἀρχαῖοι' ἀντὶ τοῦ 'παλαιοὶ' ἐντιμότερον· οἱ γὰρ ἀρχαῖοι ἄνδρες ἐντιμότεροι.

176. Παρὰ δὲ τοῖς μουσικοῖς λέγεταί τι ὄνομα λεῖον, καὶ ἕτερον τὸ τραχύ, καὶ ἄλλο εὐπαγές, καὶ ἄλλ' ὀγκηρόν. λεῖον μὲν οὖν ἐστιν ὄνομα τὸ διὰ φωνηέντων ἢ πάντων ἢ διὰ πλειόνων, οἷον Αἴας, τραχὺ δὲ οἷον βέβρωκεν· καὶ αὐτὸ δὲ τοῦτο τὸ τραχὺ ὄνομα κατὰ μίμησιν ἐξενήνεκται ἑαυτοῦ. εὐπαγὲς δὲ ἐπαμφοτερίζον καὶ μεμιγμένον ἴσως τοῖς γράμμασιν.

177. Τὸ δὲ ὀγκηρὸν ἐν τρισί, πλάτει, μήκει, πλάσματι, οἷον βροντὰ ἀντὶ τοῦ βροντή· καὶ γὰρ τραχύτητα ἐκ τῆς προτέρας συλλαβῆς ἔχει, καὶ ἐκ τῆς δευτέρας μῆκος μὲν διὰ τὴν μακράν, πλατύτητα δὲ διὰ τὸν Δωρισμόν· πλατέα λαλοῦσι γὰρ πάντα οἱ Δωριεῖς. διόπερ οὐδὲ ἐκωμῴδουν δωρίζοντες, ἀλλὰ πικρῶς ἠττίκιζον· ἡ γὰρ Ἀττικὴ γλῶσσα συνεστραμμένον τι ἔχει καὶ δημοτικὸν καὶ ταῖς τοιαύταις εὐτραπελίαις πρέπον.

178. Ταῦτα μὲν δὴ παρατεχνολογείσθω ἄλλως. τῶν δὲ εἰρημένων ὀνομάτων τὰ λεῖα μόνα ληπτέον ὡς γλαφυρόν τι ἔχοντα.

179. Γίνεται δὲ καὶ ἐκ συνθέσεως τὸ γλαφυρόν· ἔστι μὲν οὖν οὐ ῥᾴδιον περὶ τοῦ τρόπου τοῦ τοιοῦδε εἰπεῖν· οὐδὲ γὰρ τῶν πρὶν εἴρηταί τινι περὶ γλαφυρᾶς συνθέσεως. κατὰ τὸ δυνατὸν δὲ ὅμως πειρατέον λέγειν.

180. Τάχα γὰρ δὴ ἔσται τις ἡδονὴ καὶ χάρις, ἐὰν ἁρμόζωμεν ἐκ μέτρων τὴν σύνθεσιν ἢ ὅλων ἢ ἡμίσεων· οὐ μὴν ὥστε φαίνεσθαι αὐτὰ μέτρα ἐν τῷ συνειρμῷ τῶν λόγων, | ἀλλ', εἰ διαχωρίζοι τις καθ' ἓν ἕκαστον καὶ διακρίνοι, τότε δὴ ὑφ' ἡμῶν αὐτῶν φωρᾶσθαι μέτρα ὄντα. 238r

4, 5 ἐντιμότεροι post ἄνδρες inter versus add. P. 5 τί λεῖον ὄνομα, καὶ τί τραχύ, καὶ τί τὸ εὐπαγές, καὶ τί τὸ ὀγκηρὸν titulus in P. 10 ἐπαμφοτερίζων P. 13 βροντᾶ P. 19 εὐτραπελείαις P. 25 τίνι P. 28 ἁρμόζομεν P. 31 φορᾶσθαι P.

Attic writers append an 'n,' and speak of *Δημοσθένην* and *Σωκράτην* (instead of *Δημοσθένη* and *Σωκράτη*). Among words with noble associations is *ἀρχαῖοι* ('men of the olden time'), which is superior to *παλαιοί* ('ancients'), since it implies greater respect.

176. Musicians are accustomed to speak of words as 'smooth,' 'rough,' 'well-proportioned,' 'weighty.' A smooth word is one which consists exclusively, or mainly, of vowels: e.g. *Αἴας*. *βέβρωκε* is an instance of a rough word; and the very roughness of its formation is designed to imitate the action it describes. A well-proportioned word is one which partakes of both characters and shows a happy blending of various letters.

177. Weight consists in three things: breadth, length, formation. *βροντὰ* (the Doric equivalent of *βροντὴ*) may serve as an example. This word derives roughness from the first syllable; and from the second it derives length owing to the long vowel, and breadth owing to the Doric form, the Dorians being accustomed to broaden all their words. This is the reason why comedies were not written in Doric, but in the pungent Attic. The Attic dialect has about it something terse and popular, and so lends itself naturally to the pleasantries of the stage.

178. But this is a mere digression in our treatise. Of all the words indicated, the smooth alone must be employed as possessing any elegance.

179. Elegance may also be produced by composition, though it is to be sure not easy to describe the process. Yet, although no previous writer has treated of elegant composition, I must endeavour to do so to the best of my ability.

180. Well, a certain charm and grace will perhaps be attained if we frame the composition by measures—in whole measures or half-measures. The actual measures must not, however, force themselves on the attention, if the words be read connectedly, but if the sentence is divided and analyzed part by part, then and only then ought the presence of measures to be detected by us.

181. Κἂν μετροειδῆ δὲ ᾖ, τὴν αὐτὴν ποιήσει χάριν· λανθανόντως δέ τοι παραδύεται ἡ ἐκ τῆς τοιαύτης ἡδονῆς χάρις, καὶ πλεῖστον μὲν τὸ τοιοῦτον εἶδός ἐστι παρὰ τοῖς Περιπατητικοῖς καὶ παρὰ Πλάτωνι καὶ παρὰ Ξενοφῶντι καὶ Ἡροδότῳ, τάχα δὲ καὶ παρὰ Δημοσθένει πολλαχοῦ· Θουκυδίδης μέντοι πέφευγε τὸ εἶδος.

182. Παραδείγματα δὲ αὐτοῦ λάβοι τις ἂν τοιάδε, οἷον ὡς ὁ Δικαίαρχος· 'ἐν Ἐλέᾳ,' φησι, 'τῆς Ἰταλίας πρεσβύτην ἤδη τὴν ἡλικίαν ὄντα.' τῶν γὰρ κώλων ἀμφοτέρων αἱ ἀπολήξεις μετροειδές τι ἔχουσιν, ὑπὸ δὲ τοῦ εἱρμοῦ καὶ τῆς συναφείας κλέπτεται μὲν τὸ μετρικόν, ἡδονὴ δ' οὐκ ὀλίγη ἔπεστι.

183. Πλάτων μέντοι ἐν πολλοῖς αὐτῷ τῷ ῥυθμῷ γλαφυρός ἐστιν ἐκτεταμένῳ πως, καὶ οὔτε ἕδραν ἔχοντι οὔτε μῆκος· τὸ μὲν γὰρ ἰσχνὸν καὶ δεινόν, τὸ δὲ μῆκος μεγαλοπρεπές. ἀλλ' οἷον ὀλίσθῳ τινὶ ἔοικε τὰ κῶλα, καὶ οὔτ' ἐμμέτροις παντάπασιν οὔτ' ἀμέτροις, οἷον ἐν τῷ περὶ μουσικῆς λόγῳ ἐπὰν φῇ 'νῦν δὴ ἐλέγομεν.'

184. Καὶ πάλιν, 'μινυρίζων τε καὶ γεγανωμένος ὑπὸ τῆς ᾠδῆς διατελεῖ τὸν βίον ὅλον.' καὶ πάλιν, 'τὸ μὲν πρῶτον, εἴ τι θυμοειδὲς εἶχεν, ὥσπερ σίδηρον ἐμάλαξεν.' οὕτως μὲν γὰρ γλαφυρὸν καὶ ᾠδικὸν σαφῶς· εἰ δ' ἀναστρέψας εἴποις, 'ἐμάλαξεν ὥσπερ σίδηρον,' ἢ 'διατελεῖ ὅλον τὸν βίον,' ἐκχεῖς τοῦ λόγου τὴν χάριν ἐν αὐτῷ τῷ ῥυθμῷ οὖσαν· οὐ γὰρ δὴ ἐν τῇ διανοίᾳ, οὐδ' ἐν ταῖς λέξεσιν.

185. Καὶ περὶ τῶν μουσικῶν δὲ ὀργάνων πάλιν χαριέντως ἥρμοσεν, ἐν οἷς δή φησιν, 'λύρα δή σοι λείπεται κατὰ πόλιν·' εἰ γὰρ ἀναστρέψας εἴποις 'κατὰ πόλιν λείπεται,' μεθαρμοσαμένῳ ποιήσεις ὅμοιον. τοῦτο δὲ

2 παραδοίεται P. 8 ἐλαία P. 9 ὄντι P. 11 συφείας κλέπται (να et ετ supra versum additis) P. 14 ἐκτεταμένῳ] Victorius, ἐκτεταμένος P. 17 οὔτ' ἐμμέτροις] C. F. Hermannus, οὔτε μέτροις P. 18 ἐπὰν φῇ] Spengelius, ἐπάμφω P. | ἐλέγομεν] Victorius e Plat., λέγομεν P. 24 ἐκχεῖς] Dahlius, ἐξέχεις P. | τῷ ins. Galeus. 28 ἥρμωσεν P. 30 μεθαρμωσαμένω P.

181. Even a general metrical character will produce the same effect. The charm of this pleasing device steals on us before we are aware. The trait is a favourite one with the Peripatetics as well as with Plato, Xenophon and Herodotus; and it is found in many passages of Demosthenes. Thucydides, on the other hand, shuns it.

182. An illustration of such writing may be quoted from Dicaearchus, who says: 'At Elia in Italy sojourning, an old man now, and stricken in years[1].' The close of each member has something of a metrical cadence, but the fact is disguised through the linking of the words in one series; and great charm results.

183. Now Plato in many passages owes his elegance directly to the rhythm, which is, so to speak, long drawn out, and without basement or amplitude, of which the former suits the plain and forcible, the latter the elevated style. His members seem to glide along and to be neither altogether metrical nor unmetrical, as in the passage about music, beginning 'as we were saying a moment ago[2].'

184. And again: 'in warbling and revelling in song he passes his life wholly[2].' And once more: 'should he see any symptom of passion, like steel would he temper it[3].' Thus framed, the sentences are manifestly elegant and harmonious. But if you invert the order and say 'he would temper it like steel' or 'he passes all his life,' you will rob the language of its charm, which resides simply in the rhythm. Certainly it is not to be found in the thought, nor in the choice of words.

185. Plato employs a delightful cadence, again, when saying with regard to musical instruments: 'the lyre for you is left, then, in the town[4].' Invert the order and say 'in the town is left for you,' and you will be doing what is tantamount to changing the melody. He adds: 'yea, and in the fields

[1] Dicaearchus, *Fragm.* 33, Müller *F. H. G.* II. p. 245.
[2] Plat. *Rep.* iii. 411 A. [3] Plat. *Rep.* iii. 411 B. [4] Plat. *Rep.* iii 399 D.

ἐπιφέρει, 'καὶ αὖ κατ' ἀγροὺς τοῖς ποιμέσιν σύριγξ ἄν τις εἴη·' τῇ γὰρ ἐκτάσει καὶ τῷ μήκει πάνυ χαριέντως μεμίμηται τρόπον τινὰ ἦχον σύριγγος. ἔσται δὲ δῆλον, εἴ τις μετασυνθεὶς λέγοι καὶ τοῦτο.

186. Περὶ μὲν δὴ τοῦ κατὰ σύνθεσιν γλαφυροῦ ἐπιφαινομένου τοσαῦτα, ὡς ἐν δυσκόλοις. εἴρηται δὲ καὶ περὶ τοῦ χαρακτῆρος τοῦ γλαφυροῦ, ἐν ὅσοις καὶ ὅπως γίνεται. καθάπερ δὲ τῷ μεγαλοπρεπεῖ παρέκειτο ὁ ψυχρὸς χαρακτήρ, οὕτως τῷ γλαφυρῷ παράκειταί τις διημαρτημένος. ὀνομάζω δὲ αὐτὸν τῷ κοινῷ ὀνόματι κακόζηλον. γίνοιτο δ' ἂν καὶ οὗτος ἐν τρισίν, ὥσπερ καὶ οἱ λοιποὶ πάντες.

187. Ἐν διανοίᾳ μέν, ὡς ὁ εἰπὼν 'Κένταυρος ἑαυτὸν ἱππεύων,' καὶ ἐπὶ τοῦ βουλευομένου Ἀλεξάνδρου δρόμον ἀγωνίσασθαι Ὀλυμπιάσιν ἔφη τις οὕτως· ''Αλέξανδρε, δράμε σοῦ τῆς μητρὸς τὸ ὄνομα.'

188. Ἐν δὲ ὀνόμασιν γίγνοιτ' ἂν οὕτως, οἷον 'ἐγέλα που ῥόδον ἡδύχροον·' ἥ τε γὰρ μεταφορὰ ἡ 'ἐγέλα' πάνυ μετάκειται ἀπρεπῶς, καὶ τὸ σύνθετον τὸ 'ἡδύχροον' οὐδ' ἐν ποιήματι θείη ἄν τις ἀκριβῶς σωφρονῶν. ἢ ὥς τις εἶπεν, 'ὅτι λεπταῖς ὑπεσύριζε πίτυς αὔραις.' περὶ μὲν δὴ τὴν λέξιν οὕτως.

189. Σύνθεσις δὲ ἀναπαιστικὴ | καὶ μάλιστα ἐοικυῖα 239r
τοῖς κεκλασμένοις καὶ ἀσέμνοις μέτροις, οἷα μάλιστα τὰ Σωτάδεια διὰ τὸ μαλακώτερον, 'σκήλας καύματι κάλυψον,' καὶ

σείων μελίην Πηλιάδα δεξιὸν κατ' ὦμον

ἀντὶ τοῦ

σείων Πηλιάδα μελίην κατὰ δεξιὸν ὦμον·

5 περὶ κακοζήλων titulus in P. 10 ὀνομάζω] Galeus, ὀνομάζει P. 11 γίνοιτο] edd., γίνεται P. | ση ὅτι καὶ τὸ κακόζηλον ἐν τρισὶν in margine P. 13 ὁ supra versum add. P. 14 ἀλεξάνδρω P. 20 ὥς τις] edd., ὅστις P. 21 λεπταῖς] Radermacherus, δέ γε ταῖς P. | πήτοις P. 23 ἀναπαιστικῆ P. 25 Σωτάδεια] Victorius, σώματα P. | σκείλας P.

for the shepherds some manner of pipe shall be[1].' By this long unbroken clause he has, in a manner, quite charmingly imitated the sound of the pipe. This will be clear to anyone who changes the arrangement of this sentence also.

186. With regard to elegance as depending on the arrangement of words these observations must suffice, the subject being difficult. We have also treated of the essential features of the elegant style, and have shown where and how it originates. We have seen that the frigid style is nearly allied to the elevated. In the same way there is a defective style perilously near to the elegant; and to this I give the current name of 'affected.' This, like all the rest, falls under three heads.

187. The affectation may reside in the thought, as when a writer speaks of 'a Centaur riding himself[2],' or as when somebody exclaimed on hearing that Alexander meant to enter for the races at Olympia, 'Alexander, race along your own mother's name[2]!'

188. It may also be found in the words, as 'smiled the dulcet-coloured rose[2].' The metaphor 'smiled' is sadly out of place, and not even in poetry could the compound 'dulcet-coloured' be employed by any man of correct judgment. This is true also of the words: 'the pine was piping low to the gentle gales[2].'—Thus much with respect to expression.

189. The structure of clauses is affected, when it is anapaestic and resembles most nearly such broken and undignified measures, as are particularly the Sotadean, with their effeminate gait, e.g. 'having dried in the sun, cover up[3]'; and

Upswinging the ash-beam Pelian his rightward shoulder above

in place of

Swinging the Pelian ash-beam over his rightward shoulder[4].

[1] Plat. *Rep.* iii. 399 D.
[2] Scr. Inc.
[3] Sotad. *Fragm.*
[4] Hom. *Il.* xxii. 133.

ὁποῖα γὰρ μεταμεμορφωμένῳ ἔοικεν ὁ στίχος, ὥσπερ οἱ μυθευόμενοι ἐξ ἀρρένων μεταβάλλειν εἰς θηλείας. τοσάδε μὲν καὶ περὶ κακοζηλίας.

IV.

190. Ἐπὶ δὲ τοῦ ἰσχνοῦ χαρακτῆρος ἔχοιμεν ἂν καὶ πράγματα ἴσως τινὰ μικρὰ καὶ τῷ χαρακτῆρι πρόσφορα, οἷον τὸ παρὰ Λυσίᾳ, ‘οἰκίδιον ἔστι μοι διπλοῦν, ἴσα ἔχον τὰ ἄνω τοῖς κάτω.’ τὴν δὲ λέξιν εἶναι πᾶσαν χρὴ κυρίαν καὶ συνήθη· μικρότερον γὰρ τὸ συνηθέστερον πάντων, τὸ δὲ ἀσύνηθες καὶ μετενηνεγμένον μεγαλοπρεπές.

191. Καὶ μηδὲ διπλᾶ ὀνόματα τιθέναι· τοῦ γὰρ ἐναντίου χαρακτῆρος καὶ ταῦτα, μηδὲ μὴν πεποιημένα, μηδ’ ὅσα ἄλλα μεγαλοπρέπειαν ποιεῖ, μάλιστα δὲ σαφῆ χρὴ τὴν λέξιν εἶναι. τὸ δὲ σαφὲς ἐν πλείοσιν.

192. Πρῶτα μὲν ἐν τοῖς κυρίοις, ἔπειτα ἐν τοῖς συνδεδεμένοις. τὸ δὲ ἀσύνδετον καὶ διαλελυμένον ὅλον ἀσαφὲς πᾶν· ἄδηλος γὰρ ἡ ἑκάστου κώλου ἀρχὴ διὰ τὴν λύσιν, ὥσπερ τὰ Ἡρακλείτου· καὶ γὰρ ταῦτα σκοτεινὰ ποιεῖ τὸ πλεῖστον ἡ λύσις.

193. Ἐναγώνιος μὲν οὖν ἴσως μᾶλλον ἡ διαλελυμένη λέξις, ἡ δ’ αὐτὴ καὶ ὑποκριτικὴ καλεῖται· κινεῖ γὰρ ὑπόκρισιν ἡ λύσις. γραφικὴ δὲ λέξις ἡ εὐανάγνωστος. αὕτη δ’ ἐστὶν ἡ συνηρτημένη καὶ οἷον ἠσφαλισμένη τοῖς συνδέσμοις. διὰ τοῦτο δὲ καὶ Μένανδρον ὑποκρίνονται λελυμένον ἐν τοῖς πλείστοις, Φιλήμονα δὲ ἀναγινώσκουσιν.

194. Ὅτι δὲ ὑποκριτικὸν ἡ λύσις, παράδειγμα ἐγκείσθω τόδε,

ἐδεξάμην, ἔτικτον, ἐκτρέφω, φίλε.

2 *ἀρένων* P. 4 *περὶ ἰσχνοῦ* titulus in P, eadem verba in margine P. | *ἔχοιμεν*] Victorius, *ἐκεῖ μὲν* P. 6 *ἔχων* P. 8 *πᾶν* ex *πάντων*, accentu mutato et punctis supra *των* positis P. 9 *ἀσύνηθες* : *σ* posterius in rasura P. 13 *ἐν ὅσοις τὸ σαφές* in margine P. 25 *περὶ ὑποκριτικῶν* titulus in P. | *ὑποκριτικὸν*] edd., *ὑποκριτικῶν* P.

The line seems transmuted as it were, like those who (so the fables tell us) are changed from males to females.—So much for the subject of affectation.

CHAPTER IV.

190. In the case of the plain style, we can no doubt point to subject-matter which is homely and appropriate to the style itself, e.g. the passage in Lysias, 'I have a cottage with two storeys, the one above corresponding exactly to that below[1].' The diction throughout should be current and familiar. An expression is homelier the more familiar it is, while the unusual and metaphorical is elevated.

191. Compound words should not be admitted (since they are appropriate to the opposite variety of style), nor yet newly-coined words, nor any other words which contribute to elevation. Above all, the style should be lucid. Now lucidity involves a number of things.

192. First of all it involves the employment of current words, and next of words bound together. Writing which is wholly disjointed and unconnected is entirely lacking in clearness. It is impossible to discern the beginning of each member owing to the looseness of the structure. This is illustrated by the writings of Heracleitus, the obscurity of which is due mainly to their loose structure.

193. No doubt the disjointed style lends itself better to debate. It likewise bears the name of 'histrionic,' since a broken structure stimulates acting. On the other hand, the best 'literary' style is that which is pleasant to read; and this is the style which is compacted and (as it were) consolidated by the conjunctions. This is the reason why, while Menander (whose style is for the most part broken) is popular with the actor, Philemon is the reader's favourite.

194. To show that the broken style suits the stage, take the following line as an instance:—

> Thee I received, I bare, I nurse, O dear one[2].

[1] Lys. *Eratosth.* ad init.

[2] Menander, *Fragm.* 230: Meineke IV. pp. 284, 285.

οὕτως γὰρ λελυμένον ἀναγκάσει καὶ τὸν μὴ θέλοντα ὑποκρίνεσθαι διὰ τὴν λύσιν· εἰ δὲ συνδήσας εἴποις, 'ἐδεξάμην καὶ ἔτικτον καὶ ἐκτρέφω,' πολλὴν ἀπάθειαν τοῖς συνδέσμοις συνεμβαλεῖς. πάνυ δὲ τὸ ἀπαθὲς ἀνυπόκριτον.

195. Ἔστι δὲ καὶ ἄλλα θεωρήματα ὑποκριτικά, οἷον καὶ ὁ παρὰ τῷ Εὐριπίδει Ἴων ὁ τόξα ἁρπάζων καὶ τῷ κύκνῳ ἀπειλῶν τῷ ὄρνιθι, ἀποπατοῦντι κατὰ τῶν ἀγαλμάτων· καὶ γὰρ κινήσεις πολλὰς παρέχει τῷ ὑποκριτῇ ὁ ἐπὶ τὰ τόξα δρόμος καὶ ἡ πρὸς τὸν ἀέρα ἀνάβλεψις τοῦ προσώπου διαλεγομένου τῷ κύκνῳ, καὶ ἡ λοιπὴ πᾶσα διαμόρφωσις πρὸς τὸν ὑποκριτὴν πεποιημένη. ἀλλ' οὐ περὶ ὑποκρίσεως ἡμῖν τὰ νῦν ὁ λόγος.

196. Φευγέτω δὲ ἡ σαφὴς γραφὴ καὶ τὰς ἀμφιβολίας, σχήματι δὲ χρήσθω τῇ ἐπαναλήψει καλουμένῃ. ἐπανάληψις δέ ἐστι συνδέσμου ἐπιφορὰ τοῦ αὐτοῦ ἐν τοῖς διὰ μακροῦ ἐπιφερομένοις λόγοις, οἷον 'ὅσα μὲν ἔπραξε Φίλιππος, καὶ ὡς τὴν Θράκην κατεστρέψατο, καὶ Χερρόνησον εἶλεν, καὶ Βυζάντιον ἐπολιόρκησεν, καὶ Ἀμφίπολιν οὐκ ἀπέδωκεν, ταῦτα μὲν παραλείψω.' σχεδὸν γὰρ ὁ μὲν σύνδεσμος ἐπενεχθεὶς ἀνέμνησεν ἡμᾶς τῆς προθέσεως, καὶ ἀπεκατέστησεν ἐπὶ τὴν ἀρχήν.

197. Σαφηνείας δὲ ἕνεκεν | καὶ διλογητέον πολλάκις· 239v
ἥδιον γάρ πως τὸ συντομώτερον ἢ σαφέστερον· ὡς γὰρ οἱ παρατρέχοντες παρορῶνται ἐνίοτε, οὕτως καὶ ἡ λέξις παρακούεται διὰ τὸ τάχος.

198. Φεύγειν δὲ καὶ τὰς πλαγιότητας· καὶ γὰρ τοῦτο ἀσαφές, ὥσπερ ἡ Φιλίστου λέξις. συντομώτερον δὲ πα-

1 οὕτος P. 3, 4 καὶ ἐκ δὲ τὸ ἀπαθὲς in textu P, τρέφω πολλὴν..... συμβαλεῖς πάνυ in margine P. 4 συνεμβαλεῖς] nos, συμβαλεῖς P: ἐμβαλεῖς Finckhius. 7 ἰὼν P. | ἁρπάζων P. 11 λοιπὴ: ι supra versum add. P. 14 περὶ ἐπαναλήψεως titulus in P. 15 τί ἐστιν ἐπανάληψις in margine P. 17 ἐπιφερομένου, ισ supra υ scripto P. 18 χερόννησον P. 20 περιλείψω P. 23 διλογιτέον P. 24 ἴδιον P. | ἢ σαφέστερον] edd., ὡς σαφέστερον P. 28 ἀσαφῶς P.

Thus disjointed, the words will of themselves force a man to be dramatic even in his own despite. But if you employ conjunctions and say 'I received and bare and nurse,' you will at the same time make the line quite lifeless. And what is unemotional is essentially undramatic.

195. Other aspects of the actor's art deserve attention. Take, for instance, the case of Ion in Euripides, who seizes his bow and threatens the swan which is letting fall its droppings upon the statues[1]. Many opportunities of movement are offered to the actor by Ion's rush for his bow and arrows, by his face upturned to the sky as he addresses the swan, and by the rest of the detail contrived to aid the actor. Still, the subject of stage-craft is not at present before us.

196. Clear writing should also shun ambiguities and make use of the figure termed 'epanalepsis.' 'Epanalepsis' is the repetition of the same particle in the course of a long-sustained outburst: e.g. 'all Philip's achievements indeed—how he subjugated Thrace, and seized the Chersonese, and besieged Byzantium, and neglected to restore Amphipolis,—these things, indeed, I shall pass over[2].' It may be said that the repetition of the particle 'indeed' reminds us of the prelude and sets us again at the beginning of the sentence.

197. For the sake of clearness the same thing must often be said twice over. There is somehow more charm than clearness in conciseness. For as men who race past us are sometimes indistinctly seen, so also the meaning of a sentence may, owing to its hurried movement, be only imperfectly caught.

198. The use of dependent cases must also be avoided, since this leads to obscurity, as Philistus' style shows. A

[1] Eurip. *Ion*, 161 seqq.
[2] Scr. Inc.

ράδειγμα πλαγίας λέξεως καὶ διὰ τοῦτο ἀσαφοῦς τὸ παρὰ Ξενοφῶντι, οἷον 'καὶ ὅτι τριήρεις ἤκουεν περιπλεούσας ἀπ' Ἰωνίας εἰς Κιλικίαν Τάμον ἔχοντα τὰς Λακεδαιμονίων καὶ αὐτοῦ Κύρου.' τοῦτο γὰρ ἐξ εὐθείας μὲν ὧδέ πως λέγοιτο· 'τριήρεις προσεδοκῶντο εἰς Κιλικίαν πολλαὶ μὲν Λάκαιναι, πολλαὶ δὲ Περσίδες, Κύρῳ ναυπηγηθεῖσαι ἐπ' αὐτῷ τούτῳ. ἔπλεον δ' ἀπ' Ἰωνίας· ναύαρχος δ' αὐταῖς ἐπεστάτει Τάμος Αἰγύπτιος.' μακρότερον μὲν οὕτως ἐγένετο ἴσως, σαφέστερον δέ.

199. Καὶ ὅλως τῇ φυσικῇ τάξει τῶν ὀνομάτων χρηστέον, ὡς τὸ ''Επίδαμνός ἐστι πόλις ἐν δεξιᾷ ἐσπλέοντι εἰς τὸν Ἰόνιον κόλπον·' πρῶτον μὲν γὰρ ὠνόμασται τὸ περὶ οὗ, δεύτερον δὲ ὃ τοῦτό ἐστιν, ὅτι πόλις, καὶ τὰ ἄλλα ἐφεξῆς.

200. Γίγνοιτο μὲν οὖν ἂν καὶ τὸ ἔμπαλιν, ὡς τὸ ''Εστι πόλις Ἐφύρη.' οὐ γὰρ πάντη ταύτην δοκιμάζομεν τὴν τάξιν, οὐδὲ τὴν ἑτέραν ἀποδοκιμάζομεν, καθὰ ἐκτιθέμεθα μόνον τὸ φυσικὸν εἶδος τῆς τάξεως.

201. Ἐν δὲ τοῖς διηγήμασιν ἤτοι ἀπὸ τῆς ὀρθῆς ἀρκτέον, ''Επίδαμνός ἐστι πόλις,' ἢ ἀπὸ τῆς αἰτιατικῆς, ὡς τὸ 'λέγεται Ἐπίδαμνον τὴν πόλιν.' αἱ δὲ ἄλλαι πτώσεις ἀσάφειάν τινα παρέξουσι καὶ βάσανον τῷ τε λέγοντι αὐτῷ καὶ τῷ ἀκούοντι.

202. Πειρᾶσθαι δὲ μὴ εἰς μῆκος ἐκτείνειν τὰς περιαγωγάς· 'ὁ γὰρ Ἀχελῷος ῥέων ἐκ Πίνδου ὄρους ἄνωθεν μὲν παρὰ Στράτον πόλιν ἐπὶ θάλασσαν διέξεισιν·' ἀλλ' αὐτόθεν ἀπολήγειν καὶ ἀναπαύειν τὸν ἀκούοντα οὕτως· 'ὁ γὰρ Ἀχελῷος ῥεῖ μὲν ἐκ Πίνδου ὄρους, ἔξεισιν δὲ εἰς θάλασσαν·' πολὺ γὰρ οὕτως σαφέστερον, ὥσπερ ἂν αἱ

1, 2 τῶ παρὰ P. 3 σικελίαν P. | inter σικελίαν et τάμον litura maior in P. 5 προσεδοκοῦντο P. | σικελίαν P. 6 λάκεναι P. 8 αὐτοῖς P. 9 οὗτος P. 10 φυσικῇ] Victorius, φύσει καὶ P. 12 ἰώνιον P. | ὠνοσται, μα supra versum add. P. 13 ὃ τοῦ τὸ P. 16 παντὶ P. 20 πόλῃς P. 21 inter μ et ν rasura exigua in P. 22 το τε P. 26 στρατὸν πάλιν P.

short example of clearness sacrificed to dependent constructions is to be found in Xenophon: 'He was informed that triremes belonging to the Lacedaemonians and to Cyrus himself were coasting round with Tamos on board from Ionia to Cilicia[1].' This sentence might be written in a straightforward construction somewhat as follows: 'In Cilicia there were expected many Lacedaemonian, and many Persian ships, the latter built for Cyrus with this very purpose. They were sailing from Ionia, and the admiral in command of them was the Egyptian Tamos.' The sentence might thus have been longer: it would certainly have been clearer.

199. In general, the natural order of the words should be followed, as in the sentence 'Epidamnus is a town on your right hand as you sail into the Ionian gulf[2].' First of all is mentioned the subject, which is then defined to be a town, and next come the other words in due succession.

200. No doubt the order might be reversed, as in the words 'There is a town Ephyra[3].' We do not absolutely approve the one order nor condemn the other, when simply setting forth the natural method of arranging the words.

201. In narrative passages we should begin with the nominative case, as in 'Epidamnus (Ἐπίδαμνος) is a town'; or with the accusative, as in 'it is said of the town of Epidamnus (Ἐπίδαμνον).' The other cases will cause some obscurity and will put both speaker and hearer on tenter-hooks.

202. An attempt must be made to keep the amplifications within due bounds. Take this sentence: 'For the Achelous flowing from Mount Pindus, near the inland city Stratus discharges itself into the sea[4].' We ought to break off and give the hearer a rest thus: 'For the Achelous flows from Mount Pindus, and discharges itself into the sea.' This is far clearer than the other. It is with sentences as with roads.

[1] Xen. *Anab.* i. 2, 21.
[2] Thucyd. i. 24.
[3] Hom. *Il.* vi. 152.
[4] Thucyd. ii. 102. Cp. § 45 supra.

πολλὰ σημεῖα ἔχουσαι ὁδοὶ καὶ πολλὰς ἀναπαύλας· ἡγεμόσι γὰρ τὰ σημεῖα ἔοικεν, ἡ δὲ ἀσημείωτος καὶ μονοειδής, κἂν μικρὰ ᾖ, ἄδηλος δοκεῖ.

203. Περὶ μὲν δὴ σαφηνείας τοσαῦτα, ὡς ὀλίγα ἐκ πολλῶν, καὶ μάλιστα ἐν τοῖς ἰσχνοῖς αὐτῇ λόγοις χρηστέον.

204. Φεύγειν δὲ ἐν τῇ συνθέσει τοῦ χαρακτῆρος τούτου πρῶτον μὲν τὰ μήκη τῶν κώλων· μεγαλοπρεπὲς γὰρ πᾶν μῆκος, ὥσπερ καὶ ἐπὶ τῶν [ἡρωϊκῶν] μέτρων τὸ ἑξάμετρον ἡρωϊκὸν [ὂν] καλεῖται ὑπὸ μεγέθους καὶ πρέπον ἥρωσιν, ἡ κωμῳδία δὲ συνέσταλται εἰς τὸ τρίμετρον ἡ νέα.

205. Τὰ πολλὰ οὖν κώλοις τριμέτροις χρησόμεθα καὶ ἐνίοτε κόμμασιν, ὥσπερ ὁ μὲν Πλάτων φησί, 'κατέβην χθὲς εἰς Πειραιᾶ μετὰ Γλαύκωνος·' πυκναὶ γὰρ αἱ ἀνάπαυλαι καὶ ἀποθέσεις. Αἰσχίνης δὲ 'ἐκαθήμεθα μέν,' φησίν, 'ἐπὶ τῶν θάκων ἐν Λυκείῳ, οὗ οἱ ἀθλοθέται τὸν ἀγῶνα διατιθέασιν.'

206. Ἐχέτω δὲ καὶ ἕδραν ἀσφαλῆ τῶν κώλων τὰ τέλη καὶ βάσιν, ὡς τὰ εἰρημένα· αἱ γὰρ κατὰ τὰ τελευταῖα ἐκτάσεις μεγαλοπρεπεῖς, ὡς τὰ Θουκυδίδου, 'Ἀχελῷος ποταμὸς ῥέων ἐκ Πίνδου ὄρους' καὶ τὰ ἑξῆς.

207. Φευκτέον οὖν καὶ τὰς τῶν μακρῶν στοιχείων συμπλήξεις ἐν τῷ χαρακτῆρι τούτῳ καὶ τῶν διφθόγγων· ὀγκηρὸν γὰρ πᾶσα ἔκτασις. καὶ εἴ που βραχέα συγκρουστέον | βραχέσιν, ὡς 'πάντα μὲν τὰ νέα καλά ἐστιν,' 240r
ἢ βραχέα μακροῖς, ὡς 'ἠέλιος,' ἢ ἀμῶς γέ πως διὰ βραχέων· καὶ ὅλως ἐμφαίνεται εὐκαταφρόνητος ὁ τοιοῦτος τρόπος τῆς λέξεως καὶ ἰδιωτικός, κἀπ' αὐτὰ ταῦτα πεποιημένος.

2 ἀσημείοτος P. 8 ἡρωϊκῶν secl. Spengelius. 9 ὂν (e dittographia natum) seclusi. 10 ἥρωσιν] edd., ἡρώων P. 15 ἀναπαῦλαι ex ἀνάπαυλαι P. 16 λυκίῳ P. 23 καὶ subter versum add. P. 26 ἠέλιος] Victorius, ἥλιος P. ἀμῶς] Finckhius, ἄλλως P. 27 βραχέως P. | ἐμφαίνεται] Victorius, ἐμφαίνεσθαι P. 28 καὶ αὐτὰ P: κἀπ' αὐτὰ dedi.

Some roads have many resting-places and many sign-posts; and the sign-posts may be compared to guides. But a dreary road with never a sign-post seems hard to track, however short it may be.

203. These are a few remarks, out of a possible many, on the subject of clearness. Clearness must be studied most of all in the plain style.

204. Long members must be particularly avoided in composition of this type. Length always tends to elevation. Thus, among metres, the hexameter is called 'heroic' owing to its amplitude which fits it for heroes. The New Comedy, on the other hand, is compressed into the trimeter.

205. Accordingly we shall for the most part employ trimeter members and sometimes phrases, as when Plato says: 'I went down yesterday to the Peiraeus together with Glaucon[1].' Here the rests and cadences are many. So with a sentence of Aeschines: 'We sat upon the benches in the Lyceum, where the stewards of the games order the contests[2].'

206. In the plain style the members should end with precision, and rest on a sure foundation, as in the examples just quoted. Prolonged endings belong rather to the elevated style, as in the words of Thucydides: 'the river Achelous flowing from Mount Pindus, etc.[3]'

207. In this style we must also shun the concurrence of long vowel-sounds and of diphthongs, since lengthening invariably suggests elaboration. If concurrence be admitted, let it be of short letters with short (as in '*πάντα μὲν τὰ νέα καλά ἐστιν*'[4]); or of short with long (as in 'the orb of day: *ἡέλιος*)'; or of short vowels in some shape or form. In general, this variety of style has little dignity or distinction, being in fact fashioned with that very end in view.

[1] Plat. *Rep.* i. 1 init.
[2] Aeschines Socr. *fragm.*
[3] Cp. §§ 45, 202.
[4] Cp. § 70.

208. Φευγέτω δὴ καὶ τὰ σημειώδη σχήματα· πᾶν γὰρ τὸ παράσημον ἀσύνηθες καὶ οὐκ ἰδιωτικόν. τὴν δὲ ἐνάργειαν καὶ τὸ πιθανὸν μάλιστα ὁ χαρακτὴρ οὗτος ἐπιδέξεται. περὶ ἐναργείας οὖν καὶ περὶ πιθανότητος λεκτέον.

209. Πρῶτον δὲ περὶ ἐναργείας· γίνεται δ' ἡ ἐνάργεια πρῶτα μὲν ἐξ ἀκριβολογίας καὶ τοῦ παραλείπειν μηδὲν μηδ' ἐκτέμνειν, οἷον 'ὡς δ' ὅτ' ἀνὴρ ὀχετηγὸς' καὶ πᾶσα αὕτη ἡ παραβολή· τὸ γὰρ ἐναργὲς ἔχει ἐκ τοῦ πάντα εἰρῆσθαι τὰ συμβαίνοντα, καὶ μὴ παραλελεῖφθαι μηδέν.

210. Καὶ ἡ ἱπποδρομία δὲ ἡ ἐπὶ Πατρόκλῳ, ἐν οἷς λέγει,

πνοιῇ δ' Εὐμήλοιο μετάφρενον,

καὶ

αἰεὶ γὰρ δίφρου ἐπιβησομένοισιν ἑίκτην.

πάντα ταῦτα ἐναργῆ ἐστιν ἐκ τοῦ μηδὲν παραλελεῖφθαι τῶν τε συμβαινόντων καὶ συμβάντων.

211. Ὥστε πολλάκις καὶ ἡ διλογία ἐνάργειαν ποιεῖ μᾶλλον, ἢ τὸ ἅπαξ λέγειν, ὥσπερ τὸ 'σὺ δ' αὐτὸν καὶ ζῶντα ἔλεγες κακῶς, καὶ νῦν ἀποθανόντα γράφεις κακῶς.' δὶς γὰρ κείμενον τὸ 'κακῶς' ἐναργεστέραν σημαίνει τὴν βλασφημίαν.

212. Ὅπερ δὲ τῷ Κτησίᾳ ἐγκαλοῦσιν ὡς ἀδολεσχοτέρῳ διὰ τὰς διλογίας, πολλαχῆ μὲν ἴσως ἐγκαλοῦσιν ὀρθῶς, πολλαχῆ δὲ οὐκ αἰσθάνονται τῆς ἐναργείας τοῦ ἀνδρός· τίθεται γὰρ ταὐτὸ διὰ τὸ πολλάκις ποιεῖν ἔμφασιν πλείονα.

213. Οἷα τὰ τοιάδε, 'Στρυαγγαῖός τις, ἀνὴρ Μῆδος, γυναῖκα Σακίδα καταβαλὼν ἀπὸ τοῦ ἵππου· μάχονται γὰρ δὴ αἱ γυναῖκες ἐν Σάκαις ὥσπερ αἱ Ἀμαζόνες·

3 οὗτος ex οὕτως P. 4 περιενάργει, compend. tamen indicato, P. 6 περὶ ἐναργείας titulus in P. 13 πνοιὴ P. 15 δίφρου Homerus: δίφρῳ P. 20 ἔλεγες: es supra versum add. P. 23 ση περὶ Κτησίου τί φησιν in margine P. 26 ποιεῖν ex ποιοῦν P. 28 Στρυαγγαῖος] Finckhius, Στρυάγλιος P. 30 σάκες, αι supra ε scripto P.

208. Peculiar figures should also be avoided, since all eccentricity is unfamiliar and extraordinary. As, however, the plain style will welcome vivid representation and persuasiveness in an especial degree, we must next speak of these two qualities.

209. We shall treat first of vividness, which arises from an exact narration overlooking no detail and cutting out nothing. An instance is the Homeric simile which begins 'As when a man draws off water by a runnel[1].' The comparison owes its vividness to the fact that all the accompanying circumstances are mentioned and nothing is omitted.

210. Another example is the horse-race in honour of Patroclus, as described by Homer:—

> For ever they seemed as though they would mount the chariot-floor
> Of Eumêlus, and hot on his back did the breath of their nostrils pour,
> And his shoulders broad, for their heads overhung him as onward
> they flew[2].

The entire description is vivid owing to the fact that no detail which usually occurs and then occurred is omitted.

211. From this it follows that repetition often gives the effect of vividness more than a single statement: e.g. 'You are the man who, when he was alive, spoke to his discredit, and now that he is dead write to his discredit[3].' The repeated use of the words 'to his discredit' adds to the vividness of the invective.

212. The charge of garrulity often brought against Ctesias on the ground of his repetitions can perhaps in many passages be established, but in many instances it is his critics who fail to appreciate the writer's vividness. The same word is repeated because this often makes a greater impression.

213. Here is an example: "Stryangaeus, a Mede, having unhorsed a Sacian woman (for the women of the Sacae join in battle like Amazons), was struck with the youth and beauty

[1] Hom. *Il.* xxi. 257.

[2] Hom. *Il.* xxiii. 379

> *αἰεὶ γὰρ δίφρου ἐπιβησομένοισιν ἔἴκτην,*
> *πνοιῇ δ' Εὐμήλοιο μετάφρενον εὐρέε τ' ὦμω*
> *θέρμετ'· ἐπ' αὐτῷ γὰρ κεφαλὰς καταθέντε πετέσθην.*

[3] Cp. § 26.

θεασάμενος δὴ τὴν Σακίδα εὐπρεπῆ καὶ ὡραίαν μεθῆκεν ἀποσώζεσθαι. μετὰ δὲ τοῦτο σπονδῶν γενομένων, ἐρασθεὶς τῆς γυναικὸς ἀπετύγχανεν· ἐδέδοκτο μὲν αὐτῷ ἀποκαρτερεῖν· γράφει δὲ πρότερον ἐπιστολὴν τῇ γυναικὶ μεμφόμενος τοιάνδε· 'Ἐγὼ μὲν σὲ ἔσωσα, καὶ σὺ μὲν δι' ἐμὲ ἐσώθης· ἐγὼ δὲ διὰ σὲ ἀπωλόμην.'

214. Ἐνταῦθα ἐπιτιμήσειεν ἂν ἴσως τις βραχυλόγος οἰόμενος εἶναι, ὅτι δὶς ἐτέθη πρὸς οὐδὲν τὸ 'ἔσωσα' καὶ 'δι' ἐμὲ ἐσώθης.' ταὐτὸν γὰρ σημαίνει ἀμφότερα. ἀλλ' εἰ ἀφέλοις θάτερον, συναφαιρήσεις καὶ τὴν ἐνάργειαν καὶ τὸ ἐκ τῆς ἐναργείας πάθος. καὶ τὸ ἐπιφερόμενον δέ, τὸ 'ἀπωλόμην' ἀντὶ τοῦ 'ἀπόλλυμαι,' ἐναργέστερον αὐτῇ τῇ συντελείᾳ ἐστί· τὸ γὰρ δὴ γεγονὸς δεινότερον τοῦ μέλλοντος ἢ γινομένου ἔτι.

215. Καὶ ὅλως δὲ ὁ ποιητὴς οὗτος (ποιητὴν γὰρ αὐτὸν καλοίη τις εἰκότως) ἐναργείας δημιουργός ἐστιν ἐν τῇ γραφῇ συμπάσῃ.

216. Οἷον καὶ ἐν τοῖς τοιοῖσδε· δεῖ τὰ γενόμενα οὐκ εὐθὺς λέγειν, ὅτι ἐγένετο, ἀλλὰ κατὰ μικρόν, κρεμνῶντα τὸν ἀκροατὴν καὶ ἀναγκάζοντα συναγωνιᾶν. τοῦτο ὁ Κτησίας ἐν τῇ ἀγγελίᾳ τῇ περὶ Κύρου τεθνεῶτος ποιεῖ. ἐλθὼν γὰρ ὁ ἄγγελος οὐκ εὐθὺς λέγει ὅτι ἀπέθανεν Κῦρος παρὰ τὴν Παρυσάτιν· τοῦτο γὰρ ἡ λεγομένη ἀπὸ Σκυθῶν ῥῆσίς ἐστιν· ἀλλὰ πρῶτον μὲν ἤγγειλεν, ὅτι νικᾷ, ἡ δὲ ἥσθη καὶ ἠγωνίασεν· μετὰ | δὲ τοῦτο ἐρωτᾷ, βασιλεὺς 240ʳ δὲ πῶς πράττει; ὁ δὲ πέφευγέ φησι· καὶ ἣ ὑπολαβοῦσα· Τισσαφέρνης γὰρ αὐτῷ τούτων αἴτιος· καὶ πάλιν ἐπανερωτᾷ· Κῦρος δὲ ποῦ νῦν; ὁ δὲ ἄγγελος ἀμείβεται· ἔνθα χρὴ τοὺς ἀγαθοὺς ἄνδρας αὐλίζεσθαι. κατὰ μικρὸν καὶ κατὰ βραχὺ προϊὼν μόλις, τὸ δὴ λεγόμενον, ἀπέρρηξεν αὐτό, μάλα ἠθικῶς καὶ ἐναργῶς τόν τε ἄγγελον ἐμφήνας

3 *ἐδέδοκτω* P. 9 inter *τ* et *αὐτὸν* litura in P : fuit fort. *τὸ αὐτὸν*. 11 *ἐκ τῆς* supra versum add. P. 18 *γενόμενα*] edd., *γινόμενα* P. 21 *περὶ θανάτου Κύρου* in margine P. 30 *ἀπέρριξεν* P.

of the Sacian and allowed her to escape. Afterwards, when peace was declared, he became enamoured of her and failed in his suit. He resolved to starve himself to death. But first he wrote a letter upbraiding the woman thus: 'I saved you, ay you were saved through me; and now I have perished through you[1].'"

214. Here a critic who prided himself on his brevity might say that there is a useless repetition in 'I saved you' and 'you were saved through me,' the two statements conveying the same idea. But if you take away one of the two, you will also take away the vividness and the emotional effect of vividness. Furthermore, the expression which follows ('I have perished' in place of 'I perish') is more vivid just because the past tense is used. There is something more impressive in the suggestion that all is over, than in the intimation that it is about to happen or is still happening.

215. Altogether this poet (for a poet Ctesias may well be called) is an artist in vividness throughout his writings.

216. An example may be added here. When a misfortune has happened, we should not state the fact at once, but unfold it gradually, thus keeping the reader in suspense and forcing him to share our distress. This is what Ctesias does in his narrative of the death of Cyrus. The messenger, out of consideration for Parysatis, does not immediately on his arrival announce that Cyrus is dead, for such a proceeding would be (to use the common expression) a brutal one. First of all he reports the victory of Cyrus. Parysatis is all joy and excitement. Then she asks, 'And how fares the king?' The reply is, 'He is fled.' She rejoins: 'Yes, he owes this to Tissaphernes.' And she asks further, 'But where is Cyrus now?' The messenger replies, 'In the bivouac of the brave.' Thus warily does Ctesias advance little by little, step by step, till at last he 'breaks the news,' as the phrase goes, and indicates very naturally and vividly the messenger's reluctance to

[1] Ctesias, *Fragmm.* 20, 21 (Ctesiae Persica, ed. J. Gilmore).

ἀκουσίως ἀγγελοῦντα τὴν συμφοράν, καὶ τὴν μητέρα εἰς ἀγωνίαν ἐμβαλὼν καὶ τὸν ἀκούοντα.

217. Γίνεται δὲ καὶ ἐκ τοῦ τὰ παρεπόμενα τοῖς πράγμασι λέγειν ἐνάργεια, οἷον ὡς ἐπὶ τοῦ ἀγροίκου βαδίζοντος ἔφη τις, ὅτι 'πρόσωθεν ἤκουστο αὐτοῦ τῶν ποδῶν ὁ κτύπος προσιόντος,' ὡς οὐδὲ βαδίζοντος, ἀλλ' οἷόν γε λακτίζοντος τὴν γῆν.

218. Ὅπερ δὲ ὁ Πλάτων φησὶν ἐπὶ τοῦ Ἱπποκράτους, 'ἐρυθριάσας [ἤδη τῇ νυκτὶ] ἤδη γὰρ ὑπέφηνέν τι ἡμέρας, εἰς τὸ καταφανῆ αὐτὸν γενέσθαι,' ὅτι μὲν ἐναργέστατόν ἐστι, παντὶ δῆλον· ἡ δ' ἐνάργεια γέγονεν ἐκ τῆς φροντίδος τῆς περὶ τὸν λόγον καὶ τοῦ ἀπομνημονεῦσαι, ὅτι νύκτωρ πρὸς αὐτὸν εἰσῆλθεν ὁ Ἱπποκράτης.

219. Κακοφωνία δὲ πολλάκις, ὡς τὸ 'κόπτ', ἐκ δ' ἐγκέφαλος,' καὶ 'πολλὰ δ' ἄναντα, κάταντα·' μεμίμηται γὰρ τῇ κακοφωνίᾳ τὴν ἀνωμαλίαν· πᾶσα δὲ μίμησις ἐναργές τι ἔχει.

220. Καὶ τὰ πεποιημένα δὲ ὀνόματα ἐνάργειαν ποιεῖ διὰ τὸ κατὰ μίμησιν ἐξενηνέχθαι, ὥσπερ τὸ 'λάπτοντες.' εἰ δὲ 'πίνοντες' εἶπεν, οὔτ' ἐμιμεῖτο πίνοντας τοὺς κύνας, οὔτε ἐνάργεια ἄν τις ἐγίνετο. καὶ τὸ 'γλώσσῃσι' δὲ τῷ λάπτοντες προσκείμενον ἔτι ἐναργέστερον ποιεῖ τὸν λόγον. καὶ περὶ ἐναργείας μὲν ὡς ἐν τύπῳ εἰπεῖν τοσαῦτα.

221. Τὸ πιθανὸν δὲ ἐν δυοῖν, ἐν τε τῷ σαφεῖ καὶ συνήθει· τὸ γὰρ ἀσαφὲς καὶ ἀσύνηθες ἀπίθανον· λέξιν

2 ἐμβαλῶν P. 9 ἤδη τῇ νυκτὶ seclusit Schneiderus. 10 εἰς τὸ P: ὥστε Plat. 14 κακοφωνία: α supra versum scripsit P. κόπτεν δ' P. 16 ἀνωμαλίαν ex ἀνομαλίαν P. 19 λά*πτοντες P. 20 ἐμιμήτο P. 22 τὸ λά*πτοντες P. 25 περὶ πιθανότητος in margine P. 26 ἀσύνηθες ex ἀσύνεθες m. rec. P.

announce the calamity, while he himself causes the reader to join in the mother's grief[1].

217. Vividness may also be produced by mentioning the accompanying circumstances of any action. It was, for instance, once said of a countryman's walk that 'the noise of his feet had been heard from afar as he approached[2],' the suggestion being that he was not walking at all, but stamping the ground, so to say.

218. Plato also provides an example when referring to Hippocrates: 'He was blushing, for the first glimmer of dawn now came to betray him[3].' The extreme vividness of this description is clear to everybody. It is the result of the care shown in the narrative, which brings to mind the fact that it was night when Hippocrates visited Socrates.

219. Cacophony is often vivid, as in the lines:—

> And together laid hold on twain, and dashed them against the ground
> Like whelps: down gushed the brain, and bespattered the rock-flour round[4].

Or,

> And upward and downward and thwartward and slantward they tramped evermore[5].

Homer intends the cacophony to suggest the broken ground, all imitation having an element of vividness.

220. Onomatopoeic words produce a vivid effect, because their formation is imitative. The participle 'lapping' is an instance in point[6]. If Homer had said 'drinking,' he would not have imitated the sound of dogs drinking, nor would there have been any vividness. The word 'tongues' (*γλώσσῃσι*) added to the word 'lapping' makes the narrative still more vivid.—But on the subject of vividness this outline sketch must suffice.

221. The power of convincing depends on two things, lucidity and naturalness. In other words, what is not lucid

[1] Ctesias, *Fragm.* 36 (ed. Gilmore). [2] Scr. Inc. [3] Plat. *Protag.* 312 A.

[4] Hom. *Odyss.* ix. 289

σὺν δὲ δύω μάρψας ὥς τε σκύλακας ποτὶ γαίῃ
κόπτ'· ἐκ δ' ἐγκέφαλος χαμάδις ῥέε, δεῦε δὲ γαῖαν.

[5] Hom. *Il.* xxiii. 116

πολλὰ δ' ἄναντα κάταντα πάραντά τε δόχμιά τ' ἦλθον.

[6] Hom. *Il.* xvi. 161

λάψοντες γλώσσῃσιν ἀραιῇσιν μέλαν ὕδωρ.

τε οὖν οὐ τὴν περιττὴν οὐδὲ ὑπέρογκον διωκτέον ἐν τῇ πιθανότητι, καὶ ὡσαύτως σύνθεσιν βεβαιοῦσαν καὶ μηδὲν ἔχουσαν ῥυθμοειδές.

222. Ἐν τούτοις τε οὖν τὸ πιθανόν, καὶ ἐν ᾧ Θεόφραστός φησιν, ὅτι οὐ πάντα ἐπ' ἀκριβείας δεῖ μακρηγορεῖν, ἀλλ' ἔνια καταλιπεῖν καὶ τῷ ἀκροατῇ συνιέναι, καὶ λογίζεσθαι ἐξ αὐτοῦ· συνεὶς γὰρ τὸ ἐλλειφθὲν ὑπὸ σοῦ οὐκ ἀκροατὴς μόνον, ἀλλὰ καὶ μάρτυς σου γίνεται, καὶ ἅμα εὐμενέστερος. συνετὸς γὰρ ἑαυτῷ δοκεῖ διὰ σὲ τὸν ἀφορμὴν παρεσχηκότα αὐτῷ τοῦ συνιέναι, τὸ δὲ πάντα ὡς ἀνοήτῳ λέγειν καταγινώσκοντι ἔοικεν τοῦ ἀκροατοῦ.

223. Ἐπεὶ δὲ καὶ ὁ ἐπιστολικὸς χαρακτὴρ δεῖται ἰσχνότητος, καὶ περὶ αὐτοῦ λέξομεν. Ἀρτέμων μὲν οὖν ὁ τὰς Ἀριστοτέλους ἀναγράψας ἐπιστολάς φησιν, ὅτι δεῖ ἐν τῷ αὐτῷ τρόπῳ διάλογόν τε γράφειν καὶ ἐπιστολάς· εἶναι γὰρ τὴν ἐπιστολὴν οἷον τὸ ἕτερον μέρος τοῦ διαλόγου.

224. Καὶ λέγει μέν τι ἴσως, οὐ μὴν ἅπαν· δεῖ γὰρ ὑποκατεσκευάσθαι πως μᾶλλον τοῦ διαλόγου τὴν ἐπιστολήν· ὁ μὲν γὰρ μιμεῖται αὐτοσχεδιάζοντα, ἡ δὲ γράφεται καὶ δῶρον πέμπεται τρόπον τινά.

225. Τίς γοῦν οὕτως ἂν διαλεχθείη πρὸς φίλον, ὥσπερ ὁ Ἀριστοτέλης πρὸς Ἀντίπατρον ὑπὲρ τοῦ φυγάδος γράφων τοῦ γέροντός φησιν· 'εἰ δὲ πρὸς ἁπάσας οἴχεται | γᾶς φυγὰς οὗτος, ὥστε μὴ κατάγειν, δῆλον ὡς τοῖσγε εἰς 241r
Ἅιδου κατελθεῖν βουλομένοις οὐδεὶς φθόνος·' ὁ γὰρ οὕτως διαλεγόμενος ἐπιδεικνυμένῳ ἔοικεν μᾶλλον, οὐ λαλοῦντι.

226. Καὶ λύσεις συχναὶ ὁποῖαι * * οὐ πρέπουσιν

7 ἑξαυτοῦ P. 13 πῶς δεῖ ἐπιστέλλειν titulus in P, eadem verba in margine P. 13, 14 ὁ et μὲν supra versum add. P. 20 ὑποκατασκευᾶσθαι P. 23 διαλεχθείη] Schneiderus, διαλεχθῆ P. 26 γᾶς] Valckenaerius, τὰς P. | κατάγειν ex καταγῆν P. 28 ἐπιδεικνυμένῳ ex ἐπιδεικνομένῳ P. 30 συχναί] Victorius, ἰσχναὶ P. | lacunam statuit Goellerus.

nor natural is not convincing. Accordingly exuberant and inflated language must not be sought after in a style meant to carry conviction. The composition, likewise, in such a style, must be steady-going and void of formal rhythm.

222. These, then, are the main essentials of persuasiveness; to which may be added that indicated by Theophrastus when he says that all possible points should not be punctiliously and tediously elaborated, but some should be left to the comprehension and inference of the hearer[1], who when he perceives what you have omitted becomes not only your hearer but your witness, and a very friendly witness too. For he thinks himself intelligent because you have afforded him the means of showing his intelligence. It seems like a slur on your hearer to tell him everything as though he were a simpleton.

223. We will next treat of the epistolary style, since it too should be plain. Artemon, the editor of Aristotle's *Letters*, says that a letter ought to be written in the same manner as a dialogue, a letter being regarded by him as one of the two sides of a dialogue[2].

224. There is perhaps some truth in what he says, but not the whole truth. The letter should be a little more studied than the dialogue, since the latter reproduces an extemporary utterance, while the former is committed to writing and is (in a way) sent as a gift.

225. Who (one may ask) would, in conversation with a friend, so express himself as does Aristotle when writing to Antipater on the subject of the aged exile? 'If he is doomed to wander to the uttermost parts of the earth, an exile hopeless of return, it is clear that we cannot blame such men should they wish to descend to Hades' hall[3].' A man who conversed in that fashion would seem not to be talking but to be making a display.

226. Frequent breaks in a sentence such as..... are not appropriate in letters. Such breaks cause obscurity in

[1] Theophrastus *περὶ λέξεως*. [2] Cp. n. 3 infra.
[3] Aristot. *Fragm.* 615 (ed. Berol. v. pp. 1581, 1582).

ἐπιστολαῖς· ἀσαφὲς γὰρ ἐν γραφῇ ἡ λύσις, καὶ τὸ μιμητικὸν οὐ γραφῆς οὕτως οἰκεῖον, ὡς ἀγῶνος, οἷον ὡς ἐν τῷ Εὐθυδήμῳ· 'τίς ἦν, ὦ Σώκρατες, ᾧ χθὲς ἐν Λυκείῳ διελέγου; ἦ πολὺς ὑμᾶς ὄχλος περιειστήκει·' καὶ μικρὸν προελθὼν ἐπιφέρει, 'ἀλλά μοι ξένος τις φαίνεται εἶναι, ᾧ διελέγου· τίς ἦν;' ἡ γὰρ τοιαύτη πᾶσα ἑρμηνεία καὶ μίμησις ὑποκριτῇ πρέποι μᾶλλον, οὐ γραφομέναις ἐπιστολαῖς.

227. Πλεῖστον δὲ ἐχέτω τὸ ἠθικὸν ἡ ἐπιστολή, ὥσπερ καὶ ὁ διάλογος· σχεδὸν γὰρ εἰκόνα ἕκαστος τῆς ἑαυτοῦ ψυχῆς γράφει τὴν ἐπιστολήν. καὶ ἔστι μὲν καὶ ἐξ ἄλλου λόγου παντὸς ἰδεῖν τὸ ἦθος τοῦ γράφοντος, ἐξ οὐδενὸς δὲ οὕτως, ὡς ἐπιστολῆς.

228. Τὸ δὲ μέγεθος συνεστάλθω τῆς ἐπιστολῆς, ὥσπερ καὶ ἡ λέξις. αἱ δὲ ἄγαν μακραί, καὶ προσέτι κατὰ τὴν ἑρμηνείαν ὀγκωδέστεραι, οὐ μὰ τὴν ἀλήθειαν ἐπιστολαὶ γένοιντο ἄν, ἀλλὰ συγγράμματα, τὸ χαίρειν ἔχοντα προσγεγραμμένον, καθάπερ τοῦ Πλάτωνος πολλαὶ καὶ ἡ Θουκυδίδου.

229. Καὶ τῇ συντάξει μέντοι λελύσθω μᾶλλον· γελοῖον γὰρ περιοδεύειν, ὥσπερ οὐκ ἐπιστολήν, ἀλλὰ δίκην γράφοντα· καὶ οὐδὲ γελοῖον μόνον, ἀλλ' οὐδὲ φιλικὸν (τὸ γὰρ δὴ κατὰ τὴν παροιμίαν 'τὰ σῦκα σῦκα' λεγόμενον) ἐπιστολαῖς ταῦτα ἐπιτηδεύειν.

230. Εἰδέναι δὲ χρή, ὅτι οὐχ ἑρμηνεία μόνον, ἀλλὰ καὶ πράγματά τινα ἐπιστολικά ἐστιν. Ἀριστοτέλης γοῦν ὃς μάλιστα ἐπιτετευχέναι δοκεῖ τοῦ [αὐτοῦ] ἐπιστολικοῦ, 'τοῦτο δὲ οὐ γράφω σοί,' φησίν· 'οὐ γὰρ ἦν ἐπιστολικόν.'

231. Εἰ γάρ τις ἐν ἐπιστολῇ σοφίσματα γράφοι καὶ

1 *ἀσαφὲς*: *ες* supra versum add. P. 3 *λυκίω* P. 4 *ἡμᾶς* P. 12 *πάντως* P. 18 *τοῦ Πλάτωνος πολλαὶ*] Finckhius, *τὰ Πλάτωνος πολλά* P. 20 *τάξει, τῇ συν* supra versum scripsit m. rec. P. | *λελύσθω*: *υ* in rasura P. 23 *τασύ* (*κασύ*: his litteris extra versum additis) *κα* P. 27 *ὃς*] Spengelius, *ὡς* P. | secludendum, ut videtur, *αὐτοῦ*.

writing, and the gift of imitating conversation is a better aid to debate than to writing. Consider the opening of the *Euthydemus*: 'Who was it, Socrates, with whom you were conversing yesterday in the Lyceum? Quite a large crowd was surrounding your party[1].' And a little further on Plato adds: 'Nay, he seems to me to be some stranger, the man with whom you were conversing. Who was he, pray?[2]' All such imitative style better suits an actor; it does not suit written letters.

227. The letter, like the dialogue, should abound in glimpses of character. It may be said that everybody reveals his own soul in his letters. In every other form of composition it is possible to discern the writer's character, but in none so clearly as in the epistolary.

228. The length of a letter, no less than its style, must be carefully regulated. Those that are too long, and further are rather stilted in expression, are not in sober truth letters but treatises with the heading 'My dear So-and-So.' This is true of many of Plato's, and of that of Thucydides.

229. There should be a certain degree of freedom in the structure of a letter. It is absurd to build up periods, as if you were writing not a letter but a speech for the law-courts. And such laboured letter-writing is not merely absurd; it does not even obey the laws of friendship, which demand that we should 'call a spade a spade,' as the proverb has it.

230. We must also remember that there are epistolary topics, as well as an epistolary style. Aristotle, who is thought to have been exceptionally successful in attaining the epistolary manner, says: 'I have not written to you on this subject, since it was not fitted for a letter[3].'

231. If anybody should write of logical subtleties or

[1] Plat. *Euthyd.* 271 A.
[2] Plat. *Euthyd.* 271 A.
[3] Aristot. *Fragm.* 620 (ed. Berol.).

φυσιολογίας, γράφει μέν, οὐ μὴν ἐπιστολὴν γράφει. φιλοφρόνησις γάρ τις βούλεται εἶναι ἡ ἐπιστολὴ σύντομος, καὶ περὶ ἁπλοῦ πράγματος ἔκθεσις καὶ ἐν ὀνόμασιν ἁπλοῖς.

232. Κάλλος μέντοι αὐτῆς αἵ τε φιλικαὶ φιλοφρονήσεις καὶ πυκναὶ παροιμίαι ἐνοῦσαι· καὶ τοῦτο γὰρ μόνον ἐνέστω αὐτῇ σοφόν, διότι δημοτικόν τί ἐστιν ἡ παροιμία καὶ κοινόν, ὁ δὲ γνωμολογῶν καὶ προτρεπόμενος οὐ δι' ἐπιστολῆς ἔτι λαλοῦντι ἔοικεν, ἀλλὰ μηχανῆς.

233. Ἀριστοτέλης μέντοι καὶ ἀποδείξεσί που χρῆται ἐπιστολικῶς, οἷον διδάξαι βουλόμενος, ὅτι ὁμοίως χρὴ εὐεργετεῖν τὰς μεγάλας πόλεις καὶ τὰς μικράς, φησίν, 'οἱ γὰρ θεοὶ ἐν ἀμφοτέραις ἴσοι, ὥστ' ἐπεὶ αἱ χάριτες θεαί, ἴσαι ἀποκείσονταί σοι παρ' ἀμφοτέραις.' καὶ γὰρ τὸ ἀποδεικνύμενον αὐτῷ ἐπιστολικὸν καὶ ἡ ἀπόδειξις αὐτή.

234. Ἐπεὶ δὲ καὶ πόλεσίν ποτε καὶ βασιλεῦσιν γράφομεν, ἔστωσαν τοιαῦται [αἱ] ἐπιστολαὶ μικρὸν ἐξηρμέναι πως. στοχαστέον γὰρ καὶ τοῦ προσώπου ᾧ γράφεται· ἐξηρμένη μέντοι [καὶ] οὐχ ὥστε σύγγραμμα εἶναι ἀντ' ἐπιστολῆς, ὥσπερ αἱ Ἀριστοτέλους πρὸς Ἀλέξανδρον, καὶ πρὸς τοὺς Δίωνος οἰκείους ἡ Πλάτωνος.

235. Καθόλου δὲ μεμίχθω ἡ ἐπιστολὴ κατὰ τὴν ἑρμηνείαν ἐκ δυοῖν χαρακτήροιν τούτοιν, τοῦ τε χαρίεντος καὶ τοῦ ἰσχνοῦ. καὶ περὶ ἐπιστολῆς μὲν τοσαῦτα, καὶ ἅμα περὶ τοῦ | χαρακτῆρος τοῦ ἰσχνοῦ. 241ᵛ

236. Παράκειται δὲ καὶ τῷ ἰσχνῷ διημαρτημένος χαρακτήρ, ὁ ξηρὸς καλούμενος. γίνεται δὲ καὶ οὗτος ἐν τρισίν· ἐν διανοίᾳ μέν, ὥσπερ τις ἐπὶ Ξέρξου ἔφη, ὅτι 'κατέβαινεν ὁ Ξέρξης μετὰ πάντων τῶν ἑαυτοῦ.' μάλα

2 επιστολ P. 6 ἐνοῦσαι : οὖσαι supra versum scripsit P. 8 γνομωλογῶν P. 18 αἱ secl. Spengelius. 20 καὶ del. Goellerus. 28 περὶ ξηροῦ in margine P.

questions of natural history in a letter, he writes indeed, but not a letter. A letter is designed to be the heart's good wishes in brief; it is the exposition of a simple subject in simple terms.

232. Its beauty consists in the expressions of friendship and the many proverbs which it contains. This last is the only philosophy admissible in it, the proverb being common property and popular in character. But the man who utters sententious maxims and exhortations seems to be no longer talking familiarly in a letter but to be speaking 'ex cathedra.'

233. Aristotle, however, sometimes uses certain forms of demonstration fitly in a letter. For instance, wishing to show that large towns and small have an equal claim to be well treated, he says: 'The gods are as great in one as in the other; and since the Graces are gods, they will be placed by you in one no less than in the other[1].' The point he wishes to prove is fitted for a letter, and so is the proof itself.

234. Since occasionally we write to States or royal personages, such letters must be composed in a slightly heightened tone. It is right to have regard to the person to whom the letter is addressed. The heightening should not, however, be carried so far that we have a treatise in place of a letter, as is the case with those of Aristotle to Alexander and with that of Plato to Dion's friends.

235. In general it may be remarked that, from the point of view of expression, the letter should be a compound of two styles, viz. the graceful and the plain.—So much with regard to letter-writing and the plain style.

236. Side by side with the plain style is found a defective counterpart, the so-called 'arid' style. This, again, has three sources, the first of which is the thought, as when someone says of Xerxes that 'he was coming down to the coast

[1] Aristot. *Fragm.* 609 (ed. Berol.).

γὰρ ἐσμίκρυνεν τὸ πρᾶγμα, ἀντὶ τοῦ 'μετὰ τῆς Ἀσίας ἁπάσης' εἰπεῖν 'μετὰ πάντων τῶν ἑαυτοῦ' φήσας.

237. Περὶ δὲ τὴν λέξιν γίνεται τὸ ξηρόν, ὅταν πρᾶγμα μέγα σμικροῖς ὀνόμασιν ἀπαγγέλλῃ, οἷον ὡς ὁ Γαδαρεὺς ἐπὶ τῆς ἐν Σαλαμῖνι ναυμαχίας φησί· καὶ τοῦ Φαλάριδος τοῦ τυράννου ἔφη τις, 'ἄττα γὰρ ὁ Φάλαρις ἠνώχλει τοῖς Ἀκραγαντίνοις.' ναυμαχίαν γὰρ τοσαύτην καὶ τυράννων ὠμότητα οὐχὶ τῷ 'ἄττα' ὀνόματι οὐδὲ τῷ 'ἠνώχλει' ἐχρῆν λέγειν, ἀλλ' ἐν μεγάλοις καὶ πρέπουσιν τῷ ὑποκειμένῳ πράγματι.

238. Ἐν δὲ συνθέσει γίνεται τὸ ξηρόν, ἤτοι ὅταν πυκνὰ ᾖ τὰ κόμματα, ὥσπερ ἐν τοῖς Ἀφορισμοῖς ἔχει· 'ὁ βίος βραχύς, ἡ δὲ τέχνη μακρά, ὁ δὲ καιρὸς ὀξύς, ἡ δὲ πεῖρα σφαλερά'· ἢ ὅταν ἐν μεγάλῳ πράγματι ἀποκεκομμένον ᾖ τὸ κῶλον καὶ μὴ ἔκπλεων, ὥσπερ τις Ἀριστείδου κατηγορῶν, ὅτι οὐκ ἀφίκετο εἰς τὴν ἐν Σαλαμῖνι ναυμαχίαν, 'ἀλλὰ αὐτόκλητος,' ἔφη, 'ὅτι ἡ μὲν Δημήτηρ ἦλθεν καὶ συνεναυμάχει, Ἀριστείδης δὲ οὔ.' ἡ γὰρ ἀποκοπὴ καὶ ἀπρεπὴς καὶ ἄκαιρος. ταῖς μὲν τοιαύταις ἀποκοπαῖς ἐν ἑτέροις χρηστέον.

239. Πολλάκις μέντοι τὸ μὲν διανόημα αὐτὸ ψυχρόν τί ἐστι, καὶ ὡς νῦν ὀνομάζομεν κακόζηλον, ἡ σύνθεσις δ' ἀποκεκομμένη καὶ κλέπτουσα τοῦ διανοήματος τὴν ἄδειαν, ὥσπερ ἐπὶ τοῦ νεκρᾷ τῇ γυναικὶ μιχθέντος ἔφη τις, ὅτι 'οὐ μίγνυται αὖ τῇ ἀνθρώπῳ·' τὸ μὲν γὰρ διανόημα καὶ τυφλῷ δῆλόν φασιν, ἡ σύνθεσις δὲ συσταλεῖσα κλέπτει μέν πως τὴν ἄδειαν τοῦ πράγματος, ποιεῖ δὲ τὴν νῦν ὄνομα ἔχουσαν ξηροκακοζηλίαν συγκειμένην ἐκ δυοῖν κακῶν, ἐκ μὲν τῆς κακοζηλίας διὰ τὸ πρᾶγμα, ἐκ δὲ τοῦ ξηροῦ διὰ τὴν σύνθεσιν.

1 ἢ μετὰ P. 2 τῶν add. edd. 3 πράγμα P. 4 ἀπαγγέλῃ P. | Γαδαρεὺς] edd., Γαδηρεὺς P. 6 ἠνόχλει P. 7 τυράννων, ου supra versum scripto, P. 8 ἠνόχλει P. 14, 15 ἀποκεκομμένω ᾖ τῶ κῶλω P. 18 συνεναυμάχει ex συνεναυμάχη P. 25 αὖ τῇ ἀνθρώπῳ conicio: αὐτῆς ἄν P.

with all his following[1].' He has quite belittled the event by saying 'with all his following' in place of 'with the whole of Asia.'

237. In expression aridity is found when a writer describes a great event in terms as trivial as those applied by the Gadarene to the battle of Salamis. And someone said of the despot Phalaris that 'Phalaris inflicted certain annoyances on the people of Acragas[1].' So momentous a sea-fight and so cruel a despot ought not to have been described by the word 'certain' nor by the word 'annoyances,' but in impressive terms appropriate to the subject.

238. Aridity may also be due to composition. This is so when the detached clauses are many, as in the *Aphorisms*: 'Life is short, art long, opportunity fleeting, experience deceptive[2].' It is so, again, when in dealing with an important matter, the member is broken and not completed. Someone, for example, when accusing Aristeides for not being present at the battle of Salamis, said: 'Why, Demeter came unbidden and fought on our side; but Aristeides, no[1].' Here the abrupt ending is inappropriate and ill-timed. Abrupt endings of this kind should be reserved for other occasions.

239. Often the thought is in itself frigid, or what we now term 'tasteless,' while the composition is abrupt and tries to disguise the licence of the thought. Someone says of a man who embraced his wife when dead: 'he does not embrace the creature again[2].' The meaning even a blind man can see, as the saying goes; but the compression of the phrasing hides to some extent the licence of the thing, and produces what is now called by the name of 'tasteless aridity,' being made up of two defects, tastelessness of subject-matter and aridity of style.

[1] Scr. Inc.

[2] Hippocr. *Aphor.*: cp. § 4 supra.

V.

240. Καὶ τὰ περὶ τῆς δεινότητος δὲ δῆλα ἂν εἴη λοιπὸν ἐκ τῶν προειρημένων, ὅτι καὶ αὐτὴ γένοιτ' ἂν ἐν τρισίν, ἐν οἷσπερ οἱ πρὸ αὐτῆς χαρακτῆρες· καὶ γὰρ πράγματά τινα ἐξ ἑαυτῶν ἐστι δεινά, ὥστε τοὺς λέγοντας αὐτὰ δεινοὺς δοκεῖν, κἂν μὴ δεινῶς λέγωσιν, καθάπερ ὁ Θεόπομπος τὰς ἐν τῷ Πειραιεῖ αὐλητρίας καὶ τὰ πορνεῖα καὶ τοὺς αὐλοῦντας καὶ ᾄδοντας καὶ ὀρχουμένους, ταῦτα πάντα δεινὰ ὀνόματα ὄντα καίτοι ἀσθενῶς εἰπὼν δεινὸς δοκεῖ.

241. Κατὰ δὲ τὴν σύνθεσιν ὁ χαρακτὴρ οὗτος γίνοιτ' ἂν πρῶτον μὲν εἰ κόμματα ἔχοι ἀντὶ κώλων· τὸ γὰρ μῆκος ἐκλύει τὴν σφοδρότητα, τὸ δὲ ἐν ὀλίγῳ πολὺ ἐμφαινόμενον δεινότερον· παράδειγμα τὸ Λακεδαιμονίων πρὸς Φίλιππον, 'Διονύσιος ἐν Κορίνθῳ·' εἰ δὲ ἐξέτειναν αὐτό, 'Διονύσιος ἐκπεσὼν τῆς ἀρχῆς πτωχεύει ἐν Κορίνθῳ διδάσκων γράμματα,' διήγημα σχεδὸν ἂν ἦν μᾶλλον ἀντὶ λοιδορίας.

242. Κἀν τοῖς ἄλλοις δὲ φύσει ἐβραχυλόγουν οἱ Λάκωνες· δεινότερον γὰρ τὸ βραχὺ καὶ ἐπιτακτικόν, τὸ μακρηγορεῖν δὲ τῷ ἱκετεύειν πρέπει καὶ αἰτεῖν.

243. Διὸ καὶ τὰ σύμβολα ἔχει δεινότητας, | ὅτι ἐμφερῆ 242r
ταῖς βραχυλογίαις· καὶ γὰρ ἐκ τοῦ βραχέως ῥηθέντος ὑπονοῆσαι τὰ πλεῖστα δεῖ, καθάπερ ἐκ τῶν συμβόλων· οὕτως καὶ τὸ 'χαμόθεν οἱ τέττιγες ὑμῖν ᾄσονται' δεινότερον ἀλληγορικῶς ῥηθέν, ἢ εἴπερ ἁπλῶς ἐρρήθη, 'τὰ δένδρα ὑμῶν ἐκκοπήσεται.'

244. Τάς γε μὴν περιόδους ἐσφίγχθαι μάλα δεῖ κατὰ τὸ τέλος· ἡ γὰρ περιαγωγὴ δεινόν, ἡ δὲ λύσις ἁπλούστε-

1 *περὶ δεινότητος* titulus in P, eadem verba in margine P. 4 *ὥστε τοὺς* ex *ὥσπερ* (*στε τοὺς* supra versum scripto) P. 5 *λέγουσιν* P. 8 *ὀνόματα* (*ὄντα* supra versum atram. pallid. add.) P. 19 *ἐπιτατικὸν* P. 20 *τὸ ἱκετεύειν* P. 21 *ἐμφερῆ* ex *ἐμφέρει* P. 24 *τέττηγες* (*η* punctis notato) P. 25 *ἐρρήθη* ex *ἠρρέθη* (*ε* supra *η* et *η* supra *ε* scripto) P. 27 *κατὰ*] Victorius, *καὶ* P.

CHAPTER V.

240. We now come to the quality of force. It is clear, from what has already been said, that force also, like the styles previously described, may have three sources. Some things are forcible in themselves, so that those who give utterance to them seem to be forcible, even if they do not speak forcibly. Theopompus, for instance, in a certain passage describes the flute-girls in the Peiraeus, the stews, and the sailors who pipe and sing and dance; and through employing all this strong language he seems to be forcible, although his style is really feeble.

241. In respect of composition this type of style requires, first of all, phrases in place of members. Prolixity paralyses vigour, while much meaning conveyed in a brief form is the more forcible. An example is the message of the Lacedaemonians to Philip: 'Dionysius at Corinth.' If they had expanded the thought at full length, saying 'Dionysius has been deposed from his sovereignty and is now a beggarly schoolmaster at Corinth,' the result would have been a bit of narrative rather than a taunt[1].

242. The Lacedaemonians had a natural turn for brevity of speech under all circumstances. Brevity is, indeed, more forcible and peremptory, while prolixity is suited for begging and praying.

243. For this reason symbolic expressions are forcible, as resembling brief utterances. We are left to infer the chief of the meaning from a short statement, as though it were a sort of riddle. Thus the saying 'your cicalas shall chirp from the ground' is more forcible in this figurative form than if the sentence had simply run 'your trees shall be hewed down[2].'

244. In this style the periods should be brought to a definite point at the end. The periodic form is forcible, while looseness of structure is more naïve and betokens an innocent

[1] Cf. § 8 supra.

[2] Cp. §§ 99, 100 supra.

ρον καὶ χρηστοηθείας σημεῖον, καθάπερ ἡ ἀρχαία πᾶσα ἑρμηνεία· ἁπλοϊκοὶ γὰρ οἱ ἀρχαῖοι.

245. Ὥστε ἐν δεινότητι φεύγειν δεῖ τὸ ἀρχαιοειδὲς καὶ τοῦ ἤθους καὶ τοῦ ῥυθμοῦ, καὶ καταφεύγειν μάλιστα ἐπὶ τὴν νῦν κατέχουσαν δεινότητα. τῶν οὖν κώλων αἱ τοιαῦται ἀποθέσεις, 'ὡμολόγησα τούτοις, ὡς ἂν οἷός τε ὦ, συνερεῖν,' ἔχονται μάλιστα οὗ εἴρηκα ῥυθμοῦ.

246. Ποιεῖ δέ τινα καὶ ἡ βία κατὰ τὴν σύνθεσιν δεινότητα· δεινὸν γὰρ πολλαχοῦ καὶ τὸ δύσφθογγον, ὥσπερ αἱ ἀνώμαλοι ὁδοί. παράδειγμα τὸ Δημοσθενικὸν τὸ 'ὑμᾶς τὸ δοῦναι ὑμῖν ἐξεῖναι.'

247. Τὰ δὲ ἀντίθετα καὶ παρόμοια ἐν ταῖς περιόδοις φευκτέον· ὄγκον γὰρ ποιοῦσιν, οὐ δεινότητα, πολλαχοῦ δὲ καὶ ψυχρότητα ἀντὶ δεινότητος, οἷον ὡς ὁ Θεόπομπος κατὰ τῶν ἑταίρων τῶν Φιλίππου λέγων ἔλυσεν τῇ ἀντιθέσει τὴν δεινότητα, 'ἀνδροφόνοι δὲ τὴν φύσιν ὄντες,' λέγων, 'ἀνδροπόρνοι τὸν τρόπον ἦσαν·' τῇ γὰρ περισσοτεχνίᾳ, μᾶλλον δὲ κακοτεχνίᾳ, προσέχων ὁ ἀκροατὴς ἔξω γίνεται θυμοῦ παντός.

248. Πολλὰ μέντοι ὑπ' αὐτῶν τῶν πραγμάτων ὥσπερ ἀναγκασθησόμεθα συνθεῖναι στρογγύλως καὶ δεινῶς, οἷον τὸ Δημοσθενικὸν τὸ τοιοῦτον, 'ὥσπερ γὰρ εἴ τις ἐκείνων ἑάλω, σὺ τάδ' οὐκ ἂν ἔγραψας· οὕτως ἂν σὺ νῦν ἁλῷς, ἄλλος οὐ γράψει·' αὐτὸ γὰρ τὸ πρᾶγμα καὶ ἡ τάξις αὐτοῦ συμπεφυκυῖαν σαφῶς ἔσχεν τὴν σύνθεσιν, καὶ οὐδὲ βιασάμενος ἄν τις ῥᾳδίως ἑτέρως συνέθηκεν αὐτό. ἐν γὰρ πολλοῖς πράγμασι συντίθεμεν, ὥσπερ οἱ τὰς καταβάσεις τρέχοντες, ὑπ' αὐτῶν ἑλκόμενοι τῶν πραγμάτων.

249. Ποιητικὸν δὲ δεινότητός ἐστι καὶ τὸ ἐπὶ τέλει

2 *οἱ ἀρχαῖοι*] Spengelius, *ἀρχαῖοι* P: fort. *ἀρχαῖοι*. 14 *δεινοτητ**, *ο* supra lituram scripto. 15 *κατὰ* bis in transitu versuum scripsit P. | *ἑτέρων* P. 16 *ση τὴν ἀντίθεσιν* in margine P. 21 *στρογγύλως*, *σ* posterius supra versum addito, P. 23 *σὺ τάδ'* Demosth.: *σὺ δ'* P. 25 *συμπεφυκυῖαν*] Victorius, *συμπεφυκυῖα* P. 27 *συντίθεμεν* : *ν* posterius in rasura P.

nature. This is true of all old-fashioned style, the ancients being distinguished by naïveté.

245. It follows that, in the forcible style, we must avoid old-fashioned traits both of character and of rhythm, and regard the forcible style at present in vogue as our special goal. Now, for the members, cadences of the following kind, 'I have agreed to plead, to the best of my ability, my clients' case[1],' keep closest to the rhythm I have mentioned.

246. Even violence conveys a certain impression of energy in composition. Yes, in many passages harshness gives all the effect of vehemence, as though we were jolted on rough roads. Demosthenes' words are a case in point: '(he has deprived) you of the bestowal—you of the prerogative[2].'

247. We should avoid antitheses and exact parallelisms of words in the period, since in place of force they render the style laboured and often frigid. Theopompus, for example, when inveighing against the intimates of Philip, enfeebled his invective by the following antithesis: 'men-slayers in nature, they were men-harlots in life[3].' The hearer, having his attention fixed on this elaboration, or rather affectation, forgets to be angry.

248. We shall often find ourselves constrained by the very nature of the subject-matter to construct sentences which are rounded, indeed, but forcible too, as in the following passage of Demosthenes: 'Just as you would not have made this proposal if any of the former parties had been convicted, so if you are convicted now no one will do so in future[4].' This particular arrangement obviously grew naturally out of the subject and the order of words evoked by it. Not even by violent perversion could a writer easily have framed the sentence otherwise. There are many topics in handling which we are swept along by the subject itself, just as though we were running down a slope.

249. It also conduces to force to place the most forcible

[1] Cp. §§ 10, 20, 31 supra.

[2] Demosth. *Lept.* init.

[3] Theopomp. *Fragm.* 249: cp. § 27 supra.

[4] Demosth. *Aristocr.* 99: cp. § 31 supra.

τιθέναι τὸ δεινότατον· περιλαμβανόμενον γὰρ ἐν μέσῳ ἀμβλύνεται, καθάπερ τὸ Ἀντισθένους, 'σχεδὸν γὰρ ὀδυνήσει ἄνθρωπος ἐκ φρυγάνων ἀναστάς·' εἰ γὰρ μετασυνθείη τις οὕτως αὐτό, 'σχεδὸν γὰρ ἐκ φρυγάνων ἀναστὰς ἄνθρωπος ὀδυνήσει,' καίτοι ταὐτὸν εἰπὼν οὐ ταὐτὸν ἔτι νομισθήσεται λέγειν.

250. Ἡ δὲ ἀντίθεσις, ἣν ἐπὶ τοῦ Θεοπόμπου ἔφην, οὐδὲ ἐν τοῖς Δημοσθενικοῖς ἥρμοσεν, ἔνθα φησίν, 'ἐτέλεις, ἐγὼ δὲ ἐτελούμην· ἐδίδασκες, ἐγὼ δὲ ἐφοίτων· ἐτριταγωνίστεις, ἐγὼ δὲ ἐθεώμην· ἐξέπιπτες, ἐγὼ δὲ ἐσύριττον·' κακοτεχνοῦντι γὰρ ἔοικεν διὰ τὴν ἀνταπόδοσιν, μᾶλλον δὲ παίζοντι, οὐκ ἀγανακτοῦντι.

251. Πρέπει δὲ τῇ δεινότητι καὶ τῶν περιόδων ἡ πυκνότης, καίτοι ἐν τοῖς λοιποῖς χαρακτῆρσιν οὐκ ἐπιτηδεία οὖσα· συνεχῶς γὰρ τιθεμένη μέτρῳ εἰκασθήσεται λεγομένῳ ἐφεξῆς, καὶ τοῦτο δεινῷ μέτρῳ, ὥσπερ οἱ χωλίαμβοι.

252. Ἅμα μέντοι πυκναὶ ἔστωσαν καὶ σύντομοι, λέγω δὲ δίκωλοί τινες, ἐπεί τοι πολύκωλοί γε οὖσαι κάλλος μᾶλλον παρέξουσιν, οὐ δεινότητα.

253. Οὕτω δ' ἡ συντομία τῷ χαρακτῆρι χρήσιμον, ὥστε καὶ ἀποσιωπῆσαι πολλαχοῦ δεινότερον, καθάπερ 242r
ὁ Δημοσθένης· 'ἀλλ' ἐγὼ μέν, οὐ βούλομαι δὲ δυσχερὲς οὐδὲν εἰπεῖν, οὗτος δὲ ἐκ περιουσίας κατηγορεῖ.' σχεδὸν ὁ σιωπήσας ἐνταῦθα δεινότερος παντὸς τοῦ εἰπόντος ἄν.

254. Καὶ νὴ τοὺς θεοὺς σχεδὸν [ἂν] καὶ ἡ ἀσάφεια πολλαχοῦ δεινότης ἐστί· δεινότερον γὰρ τὸ ὑπονοούμενον, τὸ δ' ἐξαπλωθὲν καταφρονεῖται.

255. Ἔστι δ' ὅπη κακοφωνία δεινότητα ποιεῖ, καὶ μάλιστα, ἐὰν τὸ ὑποκείμενον πρᾶγμα δέῃ τοιαύτης, ὥσπερ τὸ Ὁμηρικόν, τὸ

3, 4 ἀναστὰς.....φρυγάνων in margine supplevit P. 5 ἄνθρωπος in compend. et ras. P. | ὀδυνήσει dedi: ὀδυνήσειε P. 10 ἐσύρριττον P. 15 συνεχῶς] edd., συνεχεῖ P. 15, 16 λεγομένῳ P. | δεινῷ μέτρωι supra ὥσπερ scripsit m. rec. P. 18 πολύκωλοι: πολύ supra versum scripsit P. | γε] Goellerus, τε P. 24 ὁ] Weilius, ὡς P. | ἄν secl. edd. 27 ἐξαπλωθὲν: εν eodem compendio quo -ενον v. 29 infra.

expression at the end. If this be surrounded and enveloped, its point is blunted. Let the following sentence of Antisthenes serve as an example: 'almost torment will be caused by a man from brushwood started[1].' If a writer were to change the order thus, 'almost will a man from brushwood started cause torment,' he will be saying the same thing but will no longer be believed to be saying the same.

250. Excessive antithesis, already condemned in the case of Theopompus, is out of place even in Demosthenes, as in the following passage: 'You were initiating, I was initiated; you taught, I attended classes; you took minor parts in the theatre, I was a spectator; you broke down, I hissed[2].' The elaborate parallelism of clauses produces the impression of false artifice; of trifling, rather than of honest indignation.

251. An uninterrupted series of periods, although inappropriate in other styles, is favourable to force. Its crowded succession will convey the impression of line recited after line,—forcible lines like the choliambic.

252. These massed periods should, however, be short (of two members, say), since many-membered periods will produce the feeling of beauty rather than of force.

253. Conciseness is so favourable to this style that a sudden lapse into silence is often yet more forcible, as when Demosthenes says: 'I could on my part...but I do not desire to say anything offensive; only, my opponent accuses at a great advantage[3].' The orator's reserve is here more effective than any possible retort could have been.

254. And (strange though it may seem) obscurity often produces force, since what is distantly hinted is more forcible, while what is plainly stated is held cheap.

255. Occasionally cacophony produces vigour, especially if the subject requires harshness of sound, as in Homer's line:—

[1] Antisth. *fragm.* 67, Mullach *F. Ph. G.* II. p. 286.

[2] Demosth. *de Cor.* 265.

[3] Demosth. *de Cor.* 3, ἀλλ' ἐμοὶ μὲν—οὐ βούλομαι δυσχερὲς εἰπεῖν οὐδὲν ἀρχόμενος τοῦ λόγου, οὗτος δ' ἐκ περιουσίας μου κατηγορεῖ.

Τρῶες δ' ἐρρίγησαν, ὅπως ἴδον αἰόλον ὄφιν·

ἦν μὲν γὰρ καὶ εὐφωνοτέρως εἰπόντα σῶσαι τὸ μέτρον,

Τρῶες δ' ἐρρίγησαν, ὅπως ὄφιν αἰόλον εἶδον·

ἀλλ' οὔτ' ἂν ὁ λέγων δεινὸς οὕτως ἔδοξεν, οὔτε ὁ ὄφις αὐτός.

256. Τούτῳ οὖν ἑπόμενοι τῷ παραδείγματι καὶ τὰ ἄλλα προσστοχασόμεθα τὰ ὅμοια, οἷον ἀντὶ μὲν τοῦ 'πάντα ἂν ἔγραψεν' 'ἔγραψεν ἄν,' ἀντὶ δὲ τοῦ 'οὐ παρεγένετο' 'παρεγένετο οὐχί.'

257. Ἀπολήγοντες δέ ποτε καὶ εἰς συνδέσμους τὸν 'δὲ' ἢ τὸν 'τέ·' καίτοι παραγγέλλεται φυγεῖν τὴν ἀπόληξιν τὴν τοιαύτην· ἀλλὰ πολλαχοῦ χρήσιμος τοιαύτη ἂν γένοιτο, οἷον 'οὐκ εὐφήμησε μέν, ἄξιον ὄντα, ἠτίμασε δέ,' ἢ ὡς τὸ 'Σχοῖνόν τε Σκῶλόν τε,' ἀλλ' ἐν μὲν τοῖς Ὁμηρικοῖς μέγεθος ἐποίησεν ἡ εἰς τοὺς συνδέσμους τελευτή.

258. Ποιήσειε δ' ἄν ποτε καὶ δεινότητα, εἴ τις ὧδε εἴποι 'ἀνέτρεψεν δὲ ὑπὸ τῆς ἀφροσύνης τε ὑπὸ τῆς ἀσεβείας τε τὰ ἱερά τε τὰ ὅσιά τε·' ὅλως γὰρ ἡ λειότης καὶ τὸ εὐήκοον γλαφυρότητος ἴδια, οὐ δεινότητός ἐστιν, οὗτοι δ' οἱ χαρακτῆρες ἐναντιώτατοι δοκοῦσιν.

259. Καίτοι ἐστὶ πολλαχοῦ ἐκ παιδιᾶς παραμεμιγμένης δεινότης ἐμφαινομένη τις, οἷον ἐν ταῖς κωμῳδίαις, καὶ πᾶς ὁ Κυνικὸς τρόπος, ὡς τὰ Κράτητος

πήρη τις γαῖ' ἔστι μέσῳ ἐνὶ οἴνοπι τύφῳ.

260. Καὶ τὸ Διογένους τὸ ἐν Ὀλυμπίᾳ, ὅτε τοῦ ὁπλίτου δραμόντος ἐπιτρέχων αὐτὸς ἐκήρυττεν ἑαυτὸν νικᾶν τὰ Ὀλύμπια πάντας ἀνθρώπους καλοκἀγαθίᾳ. καὶ γὰρ γελᾶται τὸ εἰρημένον ἅμα καὶ θαυμάζεται, καὶ ἠρέμα καὶ ὑποδάκνει πως λεγόμενον.

4 ὁ ante ὄφις add. Finckhius. 7 προσστοχασόμεθα] Goellerus, προστοχασόμεθα P. 8 πάντα ἂν ἔγραψεν ἔγραψεν ἂν] edd., πάντων ἔγραψεν ἂν P. 10 σῃ in margine P. 13 ἢ inserui. 14 σκῶλον: σ supra versum add. atram. pall. P. 17 ἀνέτρεψεν] Weilius, ἄν. ἔγραψεν P. 21 παιδιᾶς: ᾶς supra versum add. m. rec. P. 24 πήρη] Victorius, τὸ ποτήρη P. | γαῖ'] Victorius, γὰρ P. | τύφῳ] Victorius, πόντῳ P. 28 πρὸς τὸ P.

Then shuddered the Trojans, beholding the writhing serpent[1].

It would have been possible to construct the line more euphoniously, without violating the metre, thus:—

Then shuddered the Trojans, the writhing serpent beholding.

But there would then have seemed to be nothing terrific whether in the speaker or in the serpent itself.

256. On this model we may venture other similar experiments, such as the order ἔγραψεν ἄν in place of (πάντα) ἄν ἔγραψεν or παρεγένετο οὐχί in place of οὐ παρεγένετο.

257. In this style we shall, also, sometimes end with the conjunctions δέ or τέ, notwithstanding the instructions we have received to avoid terminations of the kind. Such endings are often useful, as in the words 'He did not praise him, though he deserved it; he insulted him, on the contrary (ἠτίμασε δέ)[2]'; or as in 'Schoenus too, Scolus too[3].' In Homer elevation is the result of ending thus with conjunctions.

258. Force of style will also mark a sentence of this kind: 'He turned upside down, in his folly and his impiety too, things sacred and things holy too.' As a general rule, smoothness and a pleasant cadence are characteristic of the elegant rather than the forcible style; and these two styles seem to be direct opposites.

259. In many passages there is an air of vigour due to a dash of fun. This is so in comedies; and all the Cynic manner is of this character. Crates' words are an instance in Comedy:—

There lieth a dim land under a lurid smoke-pall smothered[4].

260. So with a saying of Diogenes at Olympia, when (at the conclusion of the race between the men in armour) he ran up and proceeded to proclaim himself victor at the Olympic games over all mankind—in high personal character. This exclamation excites mingled laughter and applause, and there is a light touch of mordant wit about it too.

[1] Hom. *Il.* xii. 208. [2] Scr. Inc. [3] Hom. *Il.* ii. 497.
[4] Cratetis *fragm.* 7, Bergk[4].

261. Καὶ τὸ πρὸς τὸν καλὸν ῥηθὲν αὐτῷ· προσπαλαίων γὰρ καλῷ παιδὶ Διογένης διεκινήθη πως τὸ αἰδοῖον, τοῦ δὲ παιδὸς φοβηθέντος καὶ ἀποπηδήσαντος, 'θάρρει, ὦ παιδίον· οὐκ εἰμὶ ταύτῃ ὅμοιος.' γελοῖον γὰρ τὸ πρόχειρον τοῦ λόγου, δεινὴ δ' ἡ κευθομένη ἔμφασις. καὶ ὅλως, συνελόντι φράσαι, πᾶν τὸ εἶδος τοῦ Κυνικοῦ λόγου σαίνοντι ἅμα ἔοικέ τῳ καὶ δάκνοντι.

262. Χρήσονται δ' αὐτῷ καὶ οἱ ῥήτορές ποτε, καὶ ἐχρήσαντο, Λυσίας μὲν πρὸς τὸν ἐρῶντα τῆς γραὸς λέγων, ὅτι 'ἧς ῥᾷον ἦν ἀριθμῆσαι τοὺς ὀδόντας ἢ τοὺς δακτύλους·' καὶ γὰρ δεινότατα ἅμα καὶ γελοιότατα ἐνέφηνεν τὴν γραῦν· Ὅμηρος δὲ τὸ 'Οὖτιν ἐγὼ πύματον ἔδομαι,' ὡς προγέγραπται.

263. Ὡς δ' ἂν καὶ ἐκ σχημάτων γίγνοιτο δεινότης, λέξομεν. ἐκ μὲν οὖν τῶν τῆς διανοίας σχημάτων, ἐκ μὲν τῆς παραλείψεως ὀνομαζομένης οὕτως· 'Ὄλυνθον μὲν δὴ καὶ Μεθώνην καὶ Ἀπολλωνίαν καὶ δύο καὶ τριάκοντα πόλεις τὰς ἐπὶ Θράκης ἐῶ·' ἐν γὰρ τούτοις καὶ εἴρηκεν | πάντα, ὅσα ἐβούλετο, καὶ παραλιπεῖν αὐτά φησιν, ὡς 243r
δεινότερα εἰπεῖν ἔχων ἕτερα.

264. Καὶ ἡ προειρημένη δ' ἀποσιώπησις τοῦ αὐτοῦ ἤθους ἐχομένη δεινότερον ποιήσει τὸν λόγον.

265. Παραλαμβάνοιτο δ' ἂν σχῆμα διανοίας πρὸς δεινότητα ἡ προσωποποιΐα καλουμένη, οἷον 'δόξατε ὑμῖν τοὺς προγόνους ὀνειδίζειν καὶ λέγειν τάδε τινὰ ἢ τὴν Ἑλλάδα ἢ τὴν πατρίδα, λαβοῦσαν γυναικὸς σχῆμα.'

266. Ὥσπερ ἐν τῷ ἐπιταφίῳ Πλάτων τὸ 'ὦ παῖδες, ὅτι μέν ἐστε πατέρων ἀγαθῶν,' καὶ οὐκ ἐκ τοῦ ἰδίου προσώπου λέγειν, ἀλλὰ ἐκ τοῦ τῶν πατέρων· πολὺ γὰρ

7 *σαίνοντι*: ι prius in ras P. 10 *ῥάδιον* P. 11 *δεινότατον...γελοιότατον* P, *δεινότατα...γελοιότατα* (α...α supra versum pallid. atram. scripto) m. rec. P. 12 *οὔτιν* P. 14, 15 *γίγνοιτο...σχημάτων* in margine P. 16 *παραλήψεως* P. 17 *μοθώνην* P. | *ἀπολωνίαν* P. 21 *καὶ ἡ προειρημένη*] Finckhius, *καὶ πρ*$^{\omega}$ *ἡ εἰρημένη* P. 22 *ἤθους*] Victorius, *ἔθους* P. 24 *ἡ* ins. Hammerus.

261. So also with his words to the handsome youth, when wrestling with whom Diogenes unawares assumed an unseemly position. The lad was frightened and started back. 'Never fear, my dear boy,' he exclaimed, 'I am not your match in *that* way.' There is wit in the ready reply and point in the hidden meaning. And it may be said in general that every variety of Cynic speech reminds you of a dog that is ready to bite even while he fawns.

262. Orators will always employ, as they always have employed, this weapon of sarcasm. Witness Lysias and his remark to an old woman's lover that 'it was easier to count her teeth than her fingers[1].' He has represented the grandam in a most repulsive and a most ridiculous light. So, too, Homer with his already quoted words 'Noman will I eat last[2].'

263. We shall next show how force can be secured by rhetorical figures. It can be secured by figures conveying the speaker's thought. Take, for instance, that which is called 'praetermission,' e.g. 'I pass over Olynthus, Methone, Apollonia, and the two-and-thirty towns on the confines of Thrace[3].' In these words the orator has said everything he wished, while professing to have passed everything over in his desire to proceed to weightier matters.

264. The figure 'aposiopesis' already mentioned, which partakes of the same character, will also make expression more forcible.

265. Another figure of thought—the so-called 'prosopopoeia'—may be employed to produce energy of style, as in the words: 'Imagine that your ancestors, or Hellas, or your native land, assuming a woman's form, should address such and such reproaches to you[4].'

266. Plato uses the figure in his Funeral Oration: 'Children, that you are sprung from noble sires, etc.'[5] He does not speak in his own name, but in that of their ances-

[1] Lys. *Fragm.* (cp. § 128 supra). [2] Hom. *Odyss.* ix. 369: cp. § 130 supra.
[3] Demosth. *Philipp.* iii. 26. [4] Scr. Inc. [5] Plat. *Menex.* 246 D.

ἐνεργέστερα καὶ δεινότερα φαίνεται ὑπὸ τῶν προσώπων, μᾶλλον δὲ δράματα ἀτεχνῶς γίνεται.

267. Τὰ μὲν εἴδη τῆς διανοίας καὶ σχήματα λαμβάνοιτ' ἄν, ὡς εἴρηται· καὶ γὰρ τοσαῦτα τὰ εἰρημένα παραδείγματος ἕνεκα, τὰ δὲ τῆς λέξεως σχήματα ποικιλώτερον ἐκλέγοντά ἐστι δεινότερον ποιεῖν τὸν λόγον, ἔκ τε τῆς ἀναδιπλώσεως, ὡς 'Θῆβαι δέ, Θῆβαι, πόλις ἀστυγείτων, ἐκ μέσης τῆς Ἑλλάδος ἀνήρπασται·' διλογηθὲν γὰρ τὸ ὄνομα δεινότητα ποιεῖ.

268. Καὶ ἐκ τῆς ἀναφορᾶς καλουμένης, ὡς τὸ 'ἐπὶ σαυτὸν καλεῖς, ἐπὶ τοὺς νόμους καλεῖς, ἐπὶ τὴν δημοκρατίαν καλεῖς·' τὸ δὲ σχῆμα τὸ εἰρημένον τοῦτο τριπλοῦν· καὶ γὰρ ἐπαναφορά ἐστιν, ὡς εἴρηται, διὰ τὸ τὴν αὐτὴν λέξιν ἐπαναφέρεσθαι ἐπὶ τὴν αὐτὴν ἀρχήν, καὶ ἀσύνδετον· δίχα γὰρ συνδέσμων λέλεκται, καὶ ὁμοιοτέλευτον διὰ τὴν ἀπόληξιν τοῦ 'καλεῖς' πολλάκις. καὶ δεινότης ἤθροισται ἐκ τῶν τριῶν, εἰ δ' εἴποι τις οὕτως, 'ἐπὶ σαυτὸν καὶ τοὺς νόμους καὶ τὴν δημοκρατίαν καλεῖς,' ἅμα τοῖς σχήμασιν ἐξαιρήσει καὶ τὴν δεινότητα.

269. Μάλιστα δὲ πάντων ἰστέον τὴν διάλυσιν δεινότητος ἐργάτιν, οἷον 'πορεύεται διὰ τῆς ἀγορᾶς τὰς γνάθους φυσῶν, τὰς ὀφρῦς ἐπηρκώς, ἴσα βαίνων Πυθοκλεῖ'· εἰ γὰρ συναφθῇ ταῦτα συνδέσμοις, πρᾳότερα ἔσται.

270. Λαμβάνοιτ' ἂν καὶ ἡ κλῖμαξ καλουμένη, ὥσπερ Δημοσθένει τὸ 'οὐκ εἶπον μὲν ταῦτα, οὐκ ἔγραψα δέ· οὐδ' ἔγραψα μέν, οὐκ ἐπρέσβευσα δέ· οὐδ' ἐπρέσβευσα μέν, οὐκ ἔπεισα δὲ Θηβαίους·' σχεδὸν γὰρ ἐπαναβαίνοντι ὁ λόγος ἔοικεν ἐπὶ μειζόνων μείζονα· εἰ δὲ οὕτως εἴποι τις ταῦτα, 'εἰπὼν ἐγὼ καὶ γράψας ἐπρέσβευσά

2 ἀτέχνως P. 3 λαμβάνοιτ': ν in transitu versus bis scripsit, prius tamen ν postea delevit P. 11 ἐπὶ τοὺς νόμους καλεῖς ex Aesch. *Ctes.* supplevit Victorius. 13 ἐστιν, ὡς] Victorius, ἴσως P. 16 καλεῖς] edd., καλεῖσθαι P. 18 ἐπὶ σαυτὸν] Victorius, ἐπαυτὸν P. 24 κλίμαξ in margine P. 26 οὐδ' ἐπρέσβευσα μὲν in margine add. P. 27 ἀθηναίους P.

tors. The personification makes the passage much more vehement and forcible, or rather makes it quite dramatic.

267. The forms and figures of thought will, therefore, be employed in the way described; the instances cited may suffice to serve as a sample. As for the figures of language, the more ingeniously they are chosen, the more forcible can discourse be made. Take the figure 'reduplication,' as for example: 'Thebes, Thebes, our neighbour-state, has been torn from the heart of Greece[1].' The repetition of the proper name has a powerful effect.

268. The same thing is true of the figure 'anaphora,' as in the words: 'against yourself you summon him; against the laws you summon him; against the democracy you summon him[2].' Here the figure in question is threefold. It is, as has been already said, an 'epanaphora,' because of the repetition of the same word at the commencement of each clause; an 'asyndeton,' because of the absence of conjunctions; and a 'homoeoteleuton,' because of the recurring termination 'you summon him.' And force is the cumulative result of the three figures. Were we to write 'against yourself and the laws and the democracy you summon him,' the force would vanish together with the figures.

269. It should be observed that, above all figures, disjunction is the handmaid of force: e.g. 'he passes through the place of assembly, puffing out his cheeks, raising his eyebrows, walking in step with Pythocles[3].' If the words be coupled by conjunctions, the effect will be tamer.

270. The figure called 'climax' may also be employed. It is exemplified in the following sentence of Demosthenes: 'I did not speak thus, and then fail to move a resolution; I did not move a resolution, and then fail to act as an envoy: I did not act as an envoy, and then fail to convince the Thebans[4].' This sentence seems to climb ever higher and higher. If it were re-written thus, 'having expressed my views and moved a resolution, I acted as an envoy and

[1] Aeschin. *Ctes.* 133.
[2] Aeschin. *Ctes.* 202.
[3] Demosth. *de Falsa Leg.* 442.
[4] Demosth. *de Cor.* 179.

τε καὶ ἔπεισα Θηβαίους,' διήγημα ἐρεῖ μόνον, δεινὸν δὲ οὐδέν.

271. Καθόλου δὲ τῆς λέξεως τὰ σχήματα καὶ ὑπόκρισιν καὶ ἀγῶνα παρέχει τῷ λέγοντι, μάλιστα τὸ διαλελυμένον, τοῦτ' ἔστι δεινότητα. καὶ περὶ μὲν τῶν σχημάτων ἀμφοτέρων τοσαῦτα.

272. Λέξις δὲ λαμβανέσθω πᾶσα, ὅση καὶ ἐν τῷ μεγαλοπρεπεῖ χαρακτῆρι, πλὴν οὐκ ἐπὶ τὸ αὐτὸ τέλος· καὶ γὰρ μεταφέροντά ἐστι δεινὰ ποιεῖν, ὡς τὸ 'τῷ Πύθωνι θρασυνομένῳ καὶ πολλῷ ῥέοντι καθ' ὑμῶν.'

273. Καὶ εἰκασίας λέγοντα, ὡς τὸ Δημοσθένους, 'τοῦτο τὸ ψήφισμα τὸν τότ' ἐπιόντα τῇ πόλει κίνδυνον παρελθεῖν ἐποίησεν, ὥσπερ νέφος.'

274. Αἱ παραβολαὶ δὲ τῇ δεινότητι οὐκ ἐπιτήδειαι διὰ τὸ μῆκος, οἷον τὸ 'ὥσπερ δὲ κύων γενναῖος, ἄπειρος, ἀπρονοήτως ἐπὶ κάπρον φέρεται·' κάλλος γὰρ | καὶ ἀκρί- 243r
βειά τις ἐν τούτοις ἐμφαίνεται, ἡ δὲ δεινότης σφοδρόν τι βούλεται καὶ σύντομον, καὶ ἐγγύθεν πλήττουσιν ἔοικεν.

275. Γίνεται δὲ καὶ ἐκ συνθέτου ὀνόματος δεινότης, ὥσπερ καὶ ἡ συνήθεια συντίθησιν δεινῶς πολλά, 'τὴν χαμαιτύπην' καὶ 'τὸν παραπλῆγα' καὶ εἴ τι ἄλλο τοιοῦτον· καὶ παρὰ τοῖς ῥήτορσι δὲ πολλὰ ἄν τις εὕροι τοιαῦτα.

276. Πειρᾶσθαι δὲ τὰ ὀνόματα πρεπόντως λέγειν τοῖς πράγμασιν, οἷον ἐπὶ μὲν τοῦ βίᾳ καὶ πανουργίᾳ δράσαντος 'διεβιάσατο,' ἐπὶ δὲ τοῦ βίᾳ καὶ φανερῶς καὶ μετὰ ἀπονοίας 'ἐξέκοψεν, ἐξεῖλεν,' ἐπὶ δὲ τοῦ δολίως καὶ λαθραίως 'ἐτρύπησεν' ἢ 'διέφυγεν,' ἢ εἴ τι τοιοῦτον πρόσφορον τοῖς πράγμασιν ὄνομα.

277. Τὸ δὲ ἐξαίρεσθαί πως λαμβανόμενον οὐ μέγεθος ποιεῖ μόνον, ἀλλὰ καὶ δεινότητα, ὡς τὸ 'οὐ λέγειν

1 *θηβαίους* ex *ἀθηναίους* P. | *μόνον* ex *μόνων* P. | *δεινῶν* P. 11 *εἰ εἰκάσειας* P. 12 *τότ'*: *το* extra lineam additum est in P. 25 *διεβιάσατο*] edd., *διεβιβάσατο* P. 27 *λαθραίως*] Victorius, *λάθρα ὡς* P. | *διέφυγεν*] edd., *διέφαγεν* P. 30 *δεινότητα*: *η* in rasura P.

convinced the Thebans,' it would be a mere recital of events, with nothing forcible about it.

271. In a word, the figures of speech help the speaker in delivery and in debate; lending especially the effect of abruptness,—in other words, of energy.—With regard to both kinds of figures what has been said must suffice.

272. In the forcible style the same kinds of diction may be employed as in the elevated style, but not with the same end in view. By the use of metaphor force can be gained, as in the words: 'Python was blustering and rushing upon you in full flood[1].'

273. So, too, by the use of similes, as in Demosthenes' expression: 'this decree caused the danger which then threatened the city to pass by like a cloud[2].'

274. But poetical images do not suit the forcible style owing to their length: e.g. 'like as a gallant hound, ignorant of danger, charges a boar recklessly[3].' There is an air of beauty and finish about this sentence. But the forcible style demands a certain vehemence and terseness, and resembles combatants dealing blows at close quarters.

275. Compound words also lend vigour, as is seen in those which usage often forms so forcibly, e.g. 'earthward-hurled,' 'slant-shelving,' and the like. Many equally good examples may be found in the orators.

276. We should endeavour to use picturesque words. For example, we may say of a man who has acted violently and unscrupulously, that 'he has elbowed his way through'; of one who has used violence openly and recklessly, that 'he has hewed his way through, he has swept aside obstacles'; of one who has had recourse to guile and evasion, that 'he has wormed his way,' or 'slipped through,'—or whatever expression is equally appropriate to the subject.

277. A discreet use of elaborate language produces not only dignity but vigour of style. For instance: 'You

[1] Demosth. *de Cor.* 136: cp. § 80 supra. [2] Demosth. *de Cor.* 188.
[3] Xenoph. *Cyrop.* i. 4, 21: cp. § 89 supra.

εἶσω τὴν χεῖρα ἔχοντα δεῖ, Αἰσχίνη, ἀλλὰ πρεσβεύειν εἶσω τὴν χεῖρα ἔχοντα.'

278. Καὶ τὸ 'ἀλλ' ὁ τὴν Εὔβοιαν ἐκεῖνος σφετεριζόμενος·' οὐ γὰρ ὑπὲρ τοῦ μέγαν ποιῆσαι τὸν λόγον ἡ ἐπανάστασις, ἀλλ' ὑπὲρ τοῦ δεινόν. γίνεται δὲ τοῦτο ἐπὰν μεταξὺ ἐξαρθέντες κατηγορῶμέν τινος· ὥσπερ γὰρ Αἰσχίνου κατηγορία, τὸ δὲ Φιλίππου ἐστίν.

279. Δεινὸν δὲ καὶ τὸ ἐρωτῶντα τοὺς ἀκούοντας ἕνια λέγειν, καὶ μὴ ἀποφαινόμενον, 'ἀλλ' ὁ τὴν Εὔβοιαν ἐκεῖνος σφετεριζόμενος καὶ κατασκευάζων ἐπιτείχισμα ἐπὶ τὴν Ἀττικήν, πότερον ταῦτα ποιῶν ἠδίκει, καὶ ἔλυεν τὴν εἰρήνην, ἢ οὔ;' καθάπερ γὰρ εἰς ἀπορίαν ἄγει τὸν ἀκούοντα ἐξελεγχομένῳ ἐοικότα καὶ μηδὲν ἀποκρίνασθαι ἔχοντι· εἰ δὲ ὧδε μεταβαλὼν ἔφη τις, 'ἠδίκει καὶ ἔλυε τὴν εἰρήνην,' σαφῶς διδάσκοντι ἐῴκει καὶ οὐκ ἐλέγχοντι.

280. Ἡ δὲ καλουμένη ἐπιμονὴ ἐστὶ μὲν ἑρμηνεία πλείων τοῦ πράγματος, μέγιστα δὲ συμβάλοιτ' ἂν εἰς δεινότητα· παράδειγμα δὲ αὐτῆς τὸ Δημοσθένους, 'νόσημα γάρ, ὦ ἄνδρες Ἀθηναῖοι, δεινὸν ἐμπέπτωκεν εἰς τὴν Ἑλλάδα·' * * οὐκ ἂν οὕτως ἦν δεινόν.

281. Τάχα δὲ καὶ ὁ εὐφημισμὸς καλούμενος μετέχοι τῆς δεινότητος, καὶ ὁ τὰ δύσφημα εὔφημα ποιῶν, καὶ τὰ ἀσεβήματα εὐσεβήματα, οἷον ὡς ὁ τὰς Νίκας τὰς χρυσᾶς χωνεύειν κελεύων καὶ καταχρῆσθαι τοῖς χρήμασιν εἰς τὸν πόλεμον οὐχ οὕτως εἶπεν προχείρως, ὅτι 'κατακόψωμεν τὰς Νίκας εἰς τὸν πόλεμον·' δύσφημον γὰρ ἂν οὕτως καὶ λοιδοροῦντι ἐοικὸς ἦν τὰς θεάς, ἀλλ' εὐφημότερον, ὅτι 'συγχρησόμεθα ταῖς Νίκαις εἰς τὸν πόλεμον·' οὐ γὰρ κατακόπτοντι τὰς Νίκας ἔοικεν οὕτως ῥηθέν, ἀλλὰ συμμάχους μεταποιοῦντι.

3 *ἐκεῖνος* ex *ἐκείνως* (ut videtur) P: item v. 10. 6 *ἐξαρθέντες*] Spengelius, *ἐξαιρεθέντες* P. 7 *Αἰσχίνου*: *αις* in rasura P. | *κατηγορία*] H. Stephanus, *κατηγορίας* P. 12 *ἢ οὔ* supra versum add. P. 15 *οὐκ* post *καὶ* add. Victorius. 16 *ἐπιμόνη* P. 17 *πλεῖον* in *πλείων* atram. pallid. mut. P. 19 *μὲν πέπτωκεν* P. 20 lacunam indicavit Victorius. 28, 29 *οὐ γὰρ κατακόπτοντι* in ras. P. 30 *μεταποιοῦντι* in margine add. P.

ought not, Aeschines, to refrain from holding out your palm as a speaker, but to refrain from holding out your palm as an ambassador[1].'

278. And similarly: 'Nay, he was appropriating Euboea[2].' The object of the rise in tone here is not to make the style dignified, but to make it forcible. This occurs when in mid-height of our exaltation we are denouncing some opponent. So here, Aeschines and Philip are respectively denounced.

279. In speaking it is sometimes forcible to address questions to the audience without disclosing one's own view. For instance: 'Nay, he was appropriating Euboea and establishing a fortress to command Attica; and in so doing was he wronging us and violating the peace, or was he not[2]?' The orator forces his hearer into a sort of corner, so that he seems to be brought to task and to have no answer. If the positive statement 'he was wronging us and violating the peace' were substituted, the effect would be that of precise information rather than of cross-examination.

280. The figure called 'epimone,' which is a mode of expression going beyond the bare statement of fact, will contribute very greatly to vigour of style. An example of it may be quoted from Demosthenes: 'Men of Athens, a terrible malady has fallen upon Hellas...[3].' [If thus changed], the sentence would have been less forcible.

281. An element of vigour may also be found in what is called 'euphemism,' whereby a man makes inauspicious things appear auspicious and impious acts appear pious. A speaker once urged that the golden Statues of Victory should be melted down, so that the proceeds might be used to prosecute the war. But he did not say outright, 'Let us cut up the Victories for the war.' Such a proposal would have seemed impious and like an insult to the goddesses. He put it in the more euphemistic form: 'We will seek the cooperation of the Victories for the war.' This expression seems to suggest not the cutting up of the Victories, but the conversion of them into allies.

[1] Demosth. *De Falsa Leg.* 421. [2] Demosth. *de Cor.* 71.
[3] Demosth. *de Falsa Leg.* 424.

282. Δεινὰ δὲ καὶ τὰ Δημάδεια, καίτοι ἴδιον καὶ ἄτοπον τρόπον ἔχειν δοκοῦντα, ἔστι δὲ αὐτῶν ἡ δεινότης ἔκ τε τῶν ἐμφάσεων γινομένη, καὶ ἐξ ἀλληγορικοῦ τινος παραλαμβανομένου, καὶ τρίτον ἐξ ὑπερβολῆς.

283. Οἷόν ἐστι τὸ 'οὐ τέθνηκεν Ἀλέξανδρος, ὦ ἄνδρες Ἀθηναῖοι· ὤζεν γὰρ ἂν ἡ οἰκουμένη τοῦ νεκροῦ.' τὸ μὲν γὰρ 'ὤζεν' ἀντὶ τοῦ 'ᾐσθάνετο' ἀλληγορικὸν καὶ ὑπερβολικὸν ἅμα, τὸ δὲ τὴν οἰκουμένην αἰσθάνεσθαι ἐμφαντικὸν τῆς δυνάμεως τῆς Ἀλεξάνδρου, καὶ ἅμα δέ τι ἐκπληκτικὸν ἔχει ὁ λόγος ἠθροισμένον ἐκ τῶν τριῶν· | πᾶσα δὲ ἔκπληξις δεινόν, ἐπειδὴ φοβερόν. 244r

284. Τοῦ δὲ αὐτοῦ εἴδους καὶ τὸ 'ὅτι τοῦτο τὸ ψήφισμα οὐκ ἐγὼ ἔγραψα, ἀλλ' ὁ πόλεμος τῷ Ἀλεξάνδρου δόρατι γράφων,' καὶ τὸ 'ἔοικε γὰρ ἡ Μακεδονικὴ δύναμις, ἀπολωλεκυῖα τὸν Ἀλέξανδρον, τῷ Κύκλωπι τετυφλωμένῳ.'

285. Καὶ ἀλλαχοῦ που, 'πόλιν, οὐ τὴν ἐπὶ προγόνων τὴν ναύμαχον, ἀλλὰ γραῦν, σανδάλια ὑποδεδεμένην καὶ πτισάνην ῥοφῶσαν·' τὸ μὲν γὰρ γραῦν ἀλληγορούν ἀντὶ τοῦ ἀσθενῆ καὶ ἐξίτηλον ἤδη, καὶ ἅμα ἐμφαῖνον τὴν ἀδρανίαν αὐτῆς ὑπερβολικῶς· τὸ δὲ πτισάνην ῥοφῶσαν, ἐπεὶ ἐν κρεανομίαις τότε καὶ πανδαισίαις διάγουσαν ἀπολλύειν τὰ στρατιωτικὰ χρήματα.

286. Περὶ μὲν οὖν τῆς Δημαδείου δεινότητος ἀρκεῖ τοσαῦτα, καίτοι ἐχούσης τι ἐπισφαλὲς καὶ οὐκ εὐμίμητον μάλα· ἔνεστι γάρ τι καὶ ποιητικὸν τῷ εἴδει, εἴ γε ποιητικὸν ἡ ἀλληγορία καὶ ὑπερβολὴ καὶ ἔμφασις, ποιητικὸν δὲ μικτὸν κωμῳδίας.

287. Τὸ δὲ καλούμενον ἐσχηματισμένον ἐν λόγῳ οἱ νῦν ῥήτορες γελοίως ποιοῦσιν καὶ μετὰ ἐμφάσεως ἀγεν-

1 δημάδης in margine P. | δημάδια P. 6 ἂν supra versum add. P. 8 ἅμα in margine add. P. 16 πόλιν] Lhardyus, πάλιν P. 18 ῥοφοῦσαν (ω supra ου scripto) P. 19 ἐμφαίνον ex ἐμφαίνων P. 20 ὑπερβολικῶς: ὑπερ add. m. rec. P. | πτισάνην ῥοφῶσαν in margine P. 22 ἀπολλύειν] Victorius, ἀπολύειν P. 23 δημαδίου P. 24 ἐπισφαλὲς: ες supra versum add. P. 25 τὸ P. 29 ἀγεννοῦς ex ἀγενοῦς P.

282. The sayings of Demades, also, though thought to have a peculiar, even eccentric character, possess a certain force, which they owe to innuendo, to the employment of an allegorical element, and (lastly) to hyperbole.

283. This is an example: 'Alexander is not dead, men of Athens; or the whole world would have scented the corpse[1].' The use of 'scented' in place of 'perceived,' is allegorical and hyperbolical alike; and the idea of the whole world perceiving it suggests the might of Alexander. Further, the words convey a thrilling effect, which is the joint result of the three causes. And every such sensation is forcible, since it inspires fear.

284. Of the same character are the words: 'It was not I that wrote this resolution, but the war wrote it with Alexander's spear'[1]; and these; 'The might of Macedon, after losing Alexander, resembles the Cyclops with his blinded eye[1].'

285. And elsewhere: 'A State, no longer the sea-warrior of the days of our ancestors, but a lean and slippered crone supping her posset[1].' Here the expression 'crone' is used figuratively for a weak and declining State, whose impotence it indicates in an exaggerated way. The words 'supping her posset' imply that the city was occupied with feasts and banquets and was squandering the war-funds.

286. Enough has been said with respect to the Demadean vigour, which indeed has dangers of its own and is not easily copied. There is in its nature something poetical, if allegory and hyperbole and innuendo are poetical. But it is poetry with a dash of burlesque in it.

287. Next comes the so-called 'covert allusion.' This the orators of our day employ to a ridiculous extent, coupling

[1] Demad. *fragmm.*, Baiter-Sauppe II. p. 315.

νοῦς ἅμα καὶ οἷον ἀναμνηστικῆς, ἀληθινὸν δὲ σχῆμά ἐστι λόγου μετὰ δυοῖν τούτοιν λεγόμενον, εὐπρεπείας καὶ ἀσφαλείας.

288. Εὐπρεπείας μέν, οἷον ὡς Πλάτων Ἀρίστιππον καὶ Κλεόμβροτον λοιδορῆσαι θελήσας, ἐν Αἰγίνῃ ὀψοφαγοῦντας δεδεμένου Σωκράτους Ἀθήνησιν ἐπὶ πολλὰς ἡμέρας, καὶ μὴ διαπλεύσαντας ὡς τὸν ἑταῖρον καὶ διδάσκαλον, καίτοι οὐχ ὅλους ἀπέχοντας διακοσίους σταδίους τῶν Ἀθηνῶν. ταῦτα πάντα διαρρήδην μὲν οὐκ εἶπεν· λοιδορία γὰρ ἦν ὁ λόγος· εὐπρεπῶς δέ πως τόνδε τὸν τρόπον. ἐρωτηθεὶς γὰρ ὁ Φαίδων τοὺς παρόντας Σωκράτῃ, καὶ καταλέξας ἕκαστον, ἐπανερωτηθείς, εἰ καὶ Ἀρίστιππος καὶ Κλεόμβροτος παρῆσαν, 'οὔ,' φησίν, 'ἐν Αἰγίνῃ γὰρ ἦσαν·' πάντα γὰρ τὰ προειρημένα ἐμφαίνεται τῷ 'ἐν Αἰγίνῃ ἦσαν·' καὶ πολὺ δεινότερος ὁ λόγος δοκεῖ τοῦ πράγματος αὐτοῦ ἐμφαίνοντος τὸ δεινόν, οὐχὶ τοῦ λέγοντος. τοὺς μὲν οὖν ἀμφὶ τὸν Ἀρίστιππον καὶ λοιδορῆσαι ἴσως ἀκινδύνου ὄντος ἐν σχήματι ὁ Πλάτων ἐλοιδόρησεν.

289. Πολλάκις δὲ ἢ πρὸς τύραννον ἢ ἄλλως βίαιόν τινα διαλεγόμενοι καὶ ὀνειδίσαι ὁρμῶντες χρῄζομεν ἐξ ἀνάγκης σχήματος λόγου, ὡς Δημήτριος ὁ Φαληρεὺς πρὸς Κρατερὸν τὸν Μακεδόνα ἐπὶ χρυσῆς κλίνης καθεζόμενον μετέωρον, καὶ ἐν πορφυρᾷ χλανίδι, καὶ ὑπερηφάνως ἀποδεχόμενον τὰς πρεσβείας τῶν Ἑλλήνων, σχηματίσας εἶπεν ὀνειδιστικῶς, ὅτι 'ὑπεδεξάμεθά ποτε πρεσβεύοντας ἡμεῖς τούσδε καὶ Κρατερὸν τοῦτον·' ἐν γὰρ τῷ δεικτικῷ τῷ 'τοῦτον' ἐμφαίνεται ἡ ὑπερηφανία τοῦ Κρατεροῦ πᾶσα ὠνειδισμένη ἐν σχήματι.

1 *περὶ ἀληθείας* in margine P. 7 *διαλύσαντας τὸν ἕτερον, πλευ* supra *λυ* et *αι* supra *ε(ρ)* scripto, P. | *ὡς* add. Victorius. 8 *ἀπέχοντα* P. 13 *ἀρίστιπος* P. 15 *τὸ* P. 17 *ἀρίστιπον* P. 22 *λόγου*] Finckhius, *ὅλου* P. | *ση τί τὸ λεγόμενον ποι* (h. e. *ποῖος*) *Δημήτριος καὶ τίς ὁ τάδε γράφον* (leg. *γράφων*) in margine P. 24 *χλανίδι, μυ* supra *νι* scripto P. 26 *εἰπεῖν* corr. in *εἰπῆν* (accentu non mutato) P. 27 *τόνδε* P. 28 *τὸ τοῦτον* P.

it with low, and (so to say) suggestive, innuendo. The true 'covert allusion' depends on two conditions, good taste and circumspection.

288. Good taste is shown in the 'Phaedo,' where Plato desires to reproach Aristippus and Cleombrotus because they were feasting at Aegina when Socrates was lying for many days imprisoned at Athens, and did not cross to visit their friend and master, although they were less than thirty miles from Athens[1]. He has not said all this in express terms (for that would have been an open reproach), but with fitting reserve as follows. Phaedo is asked who were with Socrates. He enumerates the men one by one. Next he is asked whether Aristippus and Cleombrotus were present. 'No,' he answers; 'they were in Aegina.' Everything that precedes owes its point to the words 'they were in Aegina.' The passage is all the more forcible because its point is conveyed by the fact itself and not by the speaker. So, although he might no doubt have reproached Aristippus and his companions without incurring any risk, Plato has done so under cover of a figure.

289. Often in addressing a despot, or any person otherwise ungovernable, we may be driven to employ a figure of language if we wish to censure him. Demetrius of Phalerum dealt in this way with the Macedonian Craterus who was seated aloft on a golden couch, wearing a purple mantle and receiving the Greek embassies with haughty pride. Making use of a figure, he said tauntingly: 'We ourselves once received these men as ambassadors together with yon Craterus[2].' By the use of the demonstrative *yon* all the pride of Craterus is indicated and rebuked in a figure.

[1] Plat. *Phaed.* 59 C.

[2] Demetr. Phaler. *fragm.* 7, C. Müller *Orat. Att.* II. p. 476.

290. Τοῦ αὐτοῦ εἴδους ἐστὶ καὶ τὸ Πλάτωνος πρὸς Διονύσιον ψευσάμενον καὶ ἀρνησάμενον, ὅτι 'ἐγώ σοι Πλάτων οὐδὲν ὡμολόγησα, σὺ μέντοι, νὴ τοὺς θεούς.' καὶ γὰρ ἐλήλεγκται ἐψευσμένος, καὶ ἔχει τι ὁ λόγος σχῆμα μεγαλεῖον ἅμα καὶ ἀσφαλές.

291. Πολλαχῆ μέντοι καὶ | ἐπαμφοτερίζουσιν· οἷς 244'
ἐοικέναι εἴ τις ἐθέλοι καὶ ψόγους εἰκαιοψόγους εἶναι [θέλοι τις], παράδειγμα τὸ τοῦ Αἰσχίνου ἐπὶ τοῦ Τηλαυγοῦς· πᾶσα γὰρ σχεδὸν ἡ περὶ τὸν Τηλαυγῆ διήγησις ἀπορίαν παρέχοι, εἴτε θαυμασμὸς εἴτε χλευασμός ἐστι. τὸ δὲ τοιοῦτον εἶδος ἀμφίβολον, καίτοι εἰρωνεία οὐκ ὂν ἔχει τινὰ ὅμως καὶ εἰρωνείας ἔμφασιν.

292. Δύναιτο δ' ἄν τις καὶ ἑτέρως σχηματίζειν, οἷον οὕτως· ἐπειδὴ ἀηδῶς ἀκούουσιν οἱ δυνάσται καὶ δυνάστιδες τὰ αὐτῶν ἁμαρτήματα, παραινοῦντες αὐτοῖς μὴ ἁμαρτάνειν οὐκ ἐξ εὐθείας ἐροῦμεν, ἀλλ' ἤτοι ἑτέρους ψέξομέν τινας τὰ ὅμοια πεποιηκότας, οἷον πρὸς Διονύσιον τὸν τύραννον κατὰ Φαλάριδος τοῦ τυράννου ἐροῦμεν καὶ τῆς Φαλάριδος ἀποτομίας· ἢ ἐπαινεσόμεθά τινας Διονυσίῳ τὰ ἐναντία πεποιηκότας, οἷον Γέλωνα ἢ Ἱέρωνα, ὅτι πατράσιν ἐῴκεσαν τῆς Σικελίας καὶ διδασκάλοις· καὶ γὰρ νουθετεῖται ἀκούων ἅμα καὶ οὐ λοιδορεῖται καὶ ζηλοτυπεῖ τῷ Γέλωνι ἐπαινουμένῳ καὶ ἐπαίνου ὀρέγεται καὶ οὗτος.

293. Πολλὰ δὲ τοιαῦτα παρὰ τοῖς τυράννοις, οἷον Φίλιππος μὲν διὰ τὸ ἑτερόφθαλμος εἶναι ὠργίζετο, εἴ τις ὀνομάσειεν ἐπ' αὐτοῦ Κύκλωπα ἢ ὀφθαλμὸν ὅλως· Ἑρμείας δ' ὁ τοῦ Ἀταρνέως ἄρξας, καίτοι τἄλλα πρᾷος,

3 ὁμολόγησα P. 4 ἐλήλεκται P. 6 πολλαχὴ P. | ἐπαμφοτερήζουσιν P. 7 εἰκαιοψόγους] Victorius, εἰ καὶ ὁ ψόγους P. | θέλοι τις seclusi. 8, 9 τηλαύγοῦς.....τηλαύγῆ P. 10 παράσχοι ἂν m. rec. P., παρέχοι P. 12 εἰρωνίας P. 15 αὐτῶν] Spengelius, αὐτῶν P. | αὐταῖς P. 16 ἤτοι P. 19 φάριδος P. 22 λοιδωρεῖται P. 26 ση ὅτι ἑτερόφθαλμος Φίλιππος ἦν in margine P. | ὀργίζετο P. 28 ἑρμίας P.

290. Under the same heading comes the reply of Plato to Dionysius who had broken a promise and then denied having ever made it: 'It is not I, Plato, who have to you made any promise: it is you—by heaven, it is you!'[1] Dionysius is thus convicted of falsehood, while the form of the words is at once dignified and circumspect.

291. Words are often used with an equivocal meaning. If anyone wishes to practise this art and to deal in censures which seem unintentional hits, he has an example ready to his hand in the passage of Aeschines about Telauges. Almost the entire account of Telauges will leave one puzzled as to whether it is eulogy or satire. This ambiguous way of speaking, although not irony, yet has a suggestion of irony.

292. The 'covert allusion' may be employed in yet another way as follows. Great lords and ladies dislike to hear their own faults mentioned. Accordingly, when counselling them to refrain from faults, we shall not speak in direct terms. We shall, rather, blame some other persons who have acted in the same way. For example, in addressing the tyrant Dionysius, we shall inveigh against the tyrant Phalaris and his cruelty. Or we shall praise individuals who have acted in the opposite way to Dionysius, saying of Gelo or Hiero (for example) that they were like fathers and educators of Sicily. The hearer is admonished without feeling himself censured; he emulates Gelo, the subject of these praises, and covets praise for himself.

293. One has often to exercise such caution in dealing with the great. Because he had only one eye, Philip would grow angry if anyone spoke of the Cyclops in his presence or used the word 'eye' at all. Hermeias, the ruler of Atarneus, though for the most part of a gentle nature

[1] Cp. Plat. *Epist.* 7, p. 349 B.

ὡς λέγεται, οὐκ ἂν ἠνέσχετο ῥᾳδίως τινὸς μαχαίριον ὀνομάζοντος ἢ τομὴν ἢ ἐκτομὴν διὰ τὸ εὐνοῦχος εἶναι. ταῦτα δ' εἴρηκα ἐμφῆναι βουλόμενος μάλιστα τὸ ἦθος τὸ δυναστευτικόν, ὡς μάλιστα χρῄζον λόγου ἀσφαλοῦς, ὃς καλεῖται ἐσχηματισμένος.

294. Καίτοι πολλάκις καὶ οἱ δῆμοι οἱ μεγάλοι καὶ ἰσχυροὶ δέονται τοιούτου εἴδους τῶν λόγων, ὥσπερ οἱ τύραννοι, καθάπερ ὁ Ἀθηναίων δῆμος, ἄρχων τῆς Ἑλλάδος καὶ κόλακας τρέφων Κλέωνας καὶ Κλεοφῶντας. τὸ μὲν οὖν κολακεύειν αἰσχρόν, τὸ δὲ ἐπιτιμᾶν ἐπισφαλές, ἄριστον δὲ τὸ μεταξύ, τοῦτ' ἔστι τὸ ἐσχηματισμένον.

295. Καί ποτε αὐτὸν τὸν ἁμαρτάνοντα ἐπαινέσομεν, οὐκ ἐφ' οἷς ἥμαρτεν, ἀλλ' ἐφ' οἷς οὐχ ἡμάρτηκεν, οἷον τὸν ὀργιζόμενον, ὅτι χθὲς ἐπῃνεῖτο πρᾳὸς φανεὶς ἐπὶ τοῖς τοῦ δεῖνος ἁμαρτήμασιν, καὶ ὅτι ζηλωτὸς τοῖς πολίταις σύνεστιν· ἡδέως γὰρ δὴ ἕκαστος μιμεῖται ἑαυτὸν καὶ συνάψαι βούλεται ἐπαίνῳ ἔπαινον, μᾶλλον δ' ἕνα ὁμαλῇ ἔπαινον ποιῆσαι.

296. Καθόλου δὲ ὥσπερ τὸν αὐτὸν κηρὸν ὁ μέν τις κύνα ἔπλασεν, ὁ δὲ βοῦν, ὁ δὲ ἵππον, οὕτω καὶ πρᾶγμα ταὐτὸν ὁ μέν τις ἀποφαινόμενος καὶ κατηγορῶν φησιν, ὅτι 'οἱ ἄνθρωποι χρήματα μὲν ἀπολείπουσι τοῖς παισίν, ἐπιστήμην δὲ οὐ συναπολείπουσιν, τὴν χρησομένην τοῖς ἀπολειφθεῖσιν·' τοῦτο δὲ τὸ εἶδος τοῦ λόγου Ἀριστίππειον λέγεται· ἕτερος δὲ ταὐτὸν ὑποθετικῶς προοίσεται, καθάπερ Ξενοφῶντος τὰ πολλά, | οἷον ὅτι 'δεῖ γὰρ οὐ χρήματα 245r
μόνον ἀπολιπεῖν τοῖς ἑαυτῶν παισίν, ἀλλὰ καὶ ἐπιστήμην τὴν χρησομένην αὐτοῖς.'

297. Τὸ δὲ ἰδίως καλούμενον εἶδος Σωκρατικόν, ὃ μάλιστα δοκοῦσιν ζηλῶσαι Αἰσχίνης καὶ Πλάτων,

7 *ση* in margine P. 14 *ἐπηνεῖ τὸ* P. 22 *ὅτι οἱ*] edd., *ὅτι δε* P. 23, 24 *τοῖς ἀπολειφθεῖσιν*] Victorius, *τοῖς συναπολειφθεῖσιν* P. 24 *ἀριστίππιον* ex *ἀρίστιππον* P. 25 *ὑποθετικῶς προοίσεται* : *ικ* et *οἱ* in ras. P. 27 *μὲν* (punctis tamen superpositis) ante *μόνον* habet P. 28 *αὐτῆς* (*οῖ* supra *ῆ* scripto) P. 30 *ὧ* P.

as it is said, became furious (because he was a eunuch) at hearing anybody speak of a 'surgeon's knife,' of 'amputation,' or of 'excision.' I have mentioned these facts out of a desire to bring into relief the true character of great potentates, and to show that it specially calls for that wary form of language which bears the name of 'covert allusion.'

294. It must be observed, however, that great and powerful populaces no less than despots usually require these ceremonious forms of language. An instance in point is the Athenian republic, which in the hour of its ascendency over Greece, harboured such flatterers as Cleon and Cleophon. Flattery no doubt is shameful, while adverse criticism is dangerous. It is best to pursue the middle course, that of the covert hint.

295. At times we shall compliment a man who has failings not on his failings but on his proved avoidance of them. We shall remind an irascible person that yesterday he was praised for the indulgence he showed to So-and-So's errors, and that he is a pattern to the citizens among whom he moves. Every man gladly takes himself as a model and is eager to add praise to praise, or rather to win one uniform record of praise.

296. In fine, it is with language as with a lump of wax, out of which one man fashions a dog, another an ox, another a horse. One will deal with his subject in the way of exposition and asseveration, saying (for example) that 'men leave property to their children, but they do not therewith leave the knowledge which will rightly use the legacy'[1]: a way of putting it which is called 'Aristippean.' Another will (as Xenophon commonly does) express the same thought in the way of suggestion, e.g. 'men ought to leave not only money to their children, but also the knowledge which will use the money rightly.'

297. What is specifically called the 'Socratic' manner —one which seems to have excited the emulation of Aeschines

[1] Scr. Inc.

μεταρυθμίσειεν ἂν τοῦτο τὸ πρᾶγμα τὸ προειρημένον εἰς ἐρώτησιν, ὧδέ πως, οἷον 'ὦ παῖ, πόσα σοι χρήματα ἀπέλιπεν ὁ πατήρ; ἦ πολλά τινα καὶ οὐκ εὐαρίθμητα; πολλά, ὦ Σώκρατες. ἆρα οὖν καὶ ἐπιστήμην ἀπέλιπέν σοι τὴν χρησομένην αὐτοῖς;' ἅμα γὰρ καὶ εἰς ἀπορίαν ἔβαλεν τὸν παῖδα λεληθότως, καὶ ἠνέμνησεν ὅτι ἀνεπιστήμων ἐστί, καὶ παιδεύεσθαι προετρέψατο· ταῦτα πάντα ἠθικῶς καὶ ἐμμελῶς, καὶ οὐχὶ δὴ τὸ λεγόμενον τοῦτο ἀπὸ Σκυθῶν.

298. Εὐημέρησαν δ' οἱ τοιοῦτοι λόγοι τότε ἐξευρεθέντες τὸ πρῶτον, μᾶλλον δὲ ἐξέπληξαν τῷ τε μιμητικῷ καὶ τῷ ἐναργεῖ καὶ τῷ μετὰ μεγαλοφροσύνης νουθετικῷ. περὶ μὲν δὴ πλάσματος λόγου καὶ σχηματισμῶν ἀρκείτω ταῦτα.

299. Ἡ δὲ λειότης ἡ περὶ τὴν σύνθεσιν, οἷᾳ κέχρηνται μάλιστα οἱ ἀπ' Ἰσοκράτους, φυλαξάμενοι τὴν σύγκρουσιν τῶν φωνηέντων γραμμάτων, οὐ μάλα ἐπιτηδεία ἐστὶ δεινῷ λόγῳ· πολλὰ γὰρ [τὰ] ἐκ τῆς συμπλήξεως ἂν αὐτῆς γένοιτο δεινότερα, οἷον 'τοῦ γὰρ Φωκικοῦ συστάντος πολέμου, οὐ δι' ἐμέ, οὐ γὰρ ἔγωγε ἐπολιτευόμην πω τότε.' εἰ δὲ μεταβαλών τις καὶ συνάψας ὧδ' εἴποι· 'τοῦ πολέμου γὰρ οὐ δι' ἐμὲ τοῦ Φωκικοῦ συστάντος· οὐ γὰρ ἐπολιτευόμην ἔγωγέ πω τότε,' οὐκ ὀλίγον διεξαιρήσει τῆς δεινότητος, ἐπεὶ πολλαχοῦ καὶ τὸ ἠχῶδες τῆς συγκρούσεως ἴσως ἔσται δεινότερον.

300. Καὶ γὰρ τὸ ἀφρόντιστον αὐτὸ καὶ τὸ ὥσπερ αὐτοφυὲς δεινότητα παραστήσει τινά, μάλιστα ἐπὰν ὀργιζομένους ἐμφαίνωμεν αὐτοὺς ἢ ἠδικημένους. ἡ δὲ περὶ τὴν λειότητα καὶ ἁρμονίαν φροντὶς οὐκ ὀργιζομένου, ἀλλὰ παίζοντός ἐστι καὶ ἐπιδεικνυμένου μᾶλλον.

1 μεταρυθμίσειεν ἂν] Schneiderus, μεταρυθμήσειαν P. | πράγμα P. 3 ἀπέλειπεν P. | οὐκ supra versum scripsit P. 10 εὐημέρισαν P. 11 μιμητικῷ] Galeus, τιμητικῷ P. 14 περὶ λειότητος titulus in P. | οἷα P. | κέχρηται, ν supra versum scripto, P. 15 ἰσωκράτους P. 17 τὰ secl. Spengelius. 20 πω τότε] edd. c. codd. Demosth., πώποτε P. 22 πω τότε] edd., πώποτε P. | δι ἐξαιρήσει P. 25 αὐτὸς (ς punctis notato) P. 27 αὐτοὺς P.

and Plato in no common degree—would recast the foregoing proposition in an interrogative form, somewhat as follows. 'My dear lad, how much property has your father left you? Is it considerable and not easily assessed? It is considerable, Socrates. Well now, has he also left you the knowledge which will use it rightly?' In this way Socrates insensibly drives the lad into a corner; he reminds him that he is ignorant; he urges him to get instruction. And all this naturally and in perfect taste, and with an entire absence of what is proverbially known as 'Gothic bluntness.'

298. Such dialogues met with great success in the days of their first invention, or rather they took society by storm through their verisimilitude, their vividness, their nobly didactic character.—With regard to artificial speech and the employment of figures, this treatment must suffice.

299. Smoothness of composition (such as is employed particularly by the followers of Isocrates, who avoid the concurrence of vowels) is not altogether suited to forcible language. In many cases greater force will result from an actual clashing, e.g. 'when the Phocian war broke out originally, owing not to me, as I was not then engaged in public life[1].' If you were to rearrange the words and fit them together thus[2]: 'when through no fault of mine the conflict began in the Phocian War, since I was not then engaged in public life,' you would rob them of a good part of their force, since in many passages even the jingle of clashing vowels may be held to make a sentence more forcible.

300. The fact is that words which are actually unpremeditated, and are as it were a spontaneous growth, will give an impression of vigour, especially when we are venting our anger or our sense of injustice. Whereas anxious attention to niceties of smoothness and harmony does not betoken anger so much as elegant trifling and a desire to exhibit one's powers.

[1] Demosth. *de Cor.* 18.

[2] Sc. in such a way as to remove the various instances of hiatus: *πολέμου, οὐ—ἐμέ, οὐ—ἔγωγε ἐπολιτευόμην*: imitated in the English version.

301. Καὶ ὥσπερ τὸ διαλελυμένον σχῆμα δεινότητα ποιεῖ, ὡς προλέλεκται, οὕτω ποιήσει ἡ διαλελυμένη ὅλως σύνθεσις. σημεῖον δὲ καὶ τὸ Ἱππώνακτος. λοιδορῆσαι γὰρ βουλόμενος τοὺς ἐχθροὺς ἔθραυσεν τὸ μέτρον, καὶ ἐποίησεν χωλὸν ἀντὶ εὐθέος, καὶ ἄρυθμον, τουτέστι δεινότητι πρέπον καὶ λοιδορίᾳ· τὸ γὰρ ἔρρυθμον καὶ εὐήκοον ἐγκωμίοις ἂν πρέποι μᾶλλον ἢ ψόγοις. τοσαῦτα καὶ περὶ συγκρούσεως.

302. Παράκειται δέ τις καὶ τῷ δεινῷ χαρακτῆρι, ὡς τὸ εἰκός, διημαρτημένος καὶ αὐτός, καλεῖται δὲ ἄχαρις. γίνεται δὲ ἐν τοῖς πράγμασιν, ἐπάν τις αἰσχρὰ καὶ δύσρητα ἀναφανδὸν λέγῃ, καθάπερ ὁ τῆς Τιμάνδρας κατηγορῶν ὡς πεπορνευκυίας τὴν λεκανίδα καὶ τοὺς ὀβολοὺς καὶ τὴν | ψίαθον καὶ πολλήν τινα τοιαύτην δυσφημίαν κατήρασεν 245ʳ
τοῦ δικαστηρίου.

303. Ἡ σύνθεσις δὲ φαίνεται ἄχαρις, ἐὰν διεσπασμένη ἐμφερὴς ᾖ, καθάπερ ὁ εἰπών, 'οὑτωσὶ δ' ἔχον τὸ καὶ τό, κτεῖναι.' καὶ ἐπὰν τὰ κῶλα μηδεμίαν ἔχῃ πρὸς ἄλληλα σύνδεσιν, ἀλλ' ὅμοια διερρηγμένοις. καὶ αἱ περίοδοι δὲ αἱ συνεχεῖς καὶ μακραὶ καὶ ἀποπνίγουσαι τοὺς λέγοντας οὐ μόνον κατακορές, ἀλλὰ καὶ ἀτερπές.

304. Τῇ δὲ ὀνομασίᾳ πολλάκις χαρίεντα πράγματα ὄντα ἀτερπέστερα φαίνεται, καθάπερ ὁ Κλείταρχος περὶ τῆς τενθρηδόνος λέγων, ζώου μελίσσῃ ἐοικότος· 'κατανέμεται μέν,' φησί, 'τὴν ὀρεινήν, εἰσίπταται δὲ εἰς τὰς κοίλας δρῦς.' ὥσπερ περὶ βοὸς ἀγρίου ἢ τοῦ Ἐρυμανθίου κάπρου λέγων, ἀλλ' οὐχὶ περὶ μελίσσης τινός, ὥστε καὶ ἄχαριν τὸν λόγον ἅμα καὶ ψυχρὸν γενέσθαι. παράκειται δέ πως ἀλλήλοις ταῦτα ἀμφότερα.

5 *εὐθέος*] Victorius, *εὐθέως* P. 7 *πρέπει* P. 10 *ἀχάρις* P, *ἄχαρις χαρακτὴρ* in margine P. 12 *καθάπερ ὅτι ἂν τῆς τημάνδρας* P. | supra *κατ* aliquid erasum est: fort. *ἑταιρῶν*. 17 *οὕτως ἰὸ' ἔχων τὸ κτὸ κτεῖναι* P. 22 *τῇ δὲ ὀνομασίᾳ*] Victorius, *ἡ δὲ ὀνομασία* P. 24 *τενθριδόνος* P. | *μελίσσῃ*: *ι* in ras. P. 26 *κύλας* P.

Δημητρίου περὶ ἑρμηνείας subscriptio in P.

301. It has already been said that the figure of disconnected speech has a forcible effect. The same may now be said of disconnected composition generally. Hipponax is a case in point. In his desire to assail his enemies, he shattered his verse, and caused it to limp instead of walking erect. By destroying the rhythm, he made the measure suitable for energetic invective, since correct and melodious rhythm would be fitter for eulogy than for satire.—Thus much with regard to the collision of vowels.

302. Side by side with the forcible style there is found, as might be expected, a corresponding faulty style, called 'the repulsive.' It occurs in the subject-matter when a speaker mentions publicly things which are disgusting and defile the lips. The man, for instance, who accused Timandra of having lived a wanton life, bespattered the court with a description of her basin, her obols, her mat, and many other such unsavoury details[1].

303. Composition has a repellent effect, if it seems disjointed, as (for example) 'this and that being thus, death[1].' So, too, when the members are in no way linked to one another, but resemble fragmentary pieces. And long, continuous periods which run the speaker out of breath cause not only satiety but also disgust.

304. Often objects which are themselves full of charm lose their attractiveness owing to the choice of words. Cleitarchus, for instance, when describing the wasp, an insect like a bee, says: 'It lays waste the hill-country, and dashes into the hollow oaks[2].' This might have served for a description of some wild ox, or of the Erymanthian boar, rather than of a species of bee. The result is that the passage is both repellent and frigid. And in a way these two defects are close neighbours.

[1] Scr. Inc.
[2] Clitarch. *Fragm.*

P. 1741, fol. 245ᵛ.

TEXT.

The text of this edition is based on a new collation, made by the editor, of the folia (226^{r}—245^{v}) of P 1741 which contain the *De Elocutione*. This famous codex (preserved in the Bibliothèque Nationale) is well known to be a veritable treasure-house of Greek literary criticism, containing as it does, not only the *De Elocutione* and several works of minor rhetoricians, but also

Aristotle's *Rhetoric*;
Aristotle's *Poetics*;
Dionys. Halic. *de Compositione Verborum*;
Dionys. Halic. *Ep. ad Amm.* II, *De Vet. Scr.*, etc.

The date of P 1741 is given by M. Henri Omont as the 10th or the 11th century (*Notice sur le manuscrit grec* 1741 *de la Bibliothèque Nationale* p. vii: prefixed to the facsimile of the *Poetics* published in L. Clédat's *Collection de reproductions de manuscrits*). While Omont has the *Poetics* principally in mind when describing the manuscript, Roemer (*Aristotelis Ars Rhetorica*[2], pp. v ff.) views it with special reference to the *Rhetoric*, and Usener (*De Dionysii Halicarnassensis Libris Manuscriptis* pp. iv ff., and Usener-Radermacher *Dionysii Halicarnasei Opuscula* I pp. vii ff.: cp. also L. Cohn in *Philologus* XLIX pp. 390 ff., *Handschriftliches zu Dionys von Halikarnass*) with special reference to the works of Dionysius. No separate study of the part of P 1741 which contains the *De Elocutione* has recently appeared, with the exception of H. Schenkl's very valuable paper entitled *Zur Kritik der Schrift des Demetrios* περὶ Ἑρμηνείας (in *Wiener Studien* IV pp. 55—76). Spengel in his text (*Rhetores Graeci* vol. III: Leipzig, 1856) used the collation made long before by Victorius. Wonderfully well as this, like all his work, was accomplished by Victorius, a fuller record of the readings of so important a manuscript seems desirable. The almost exhaustive catalogue here

given of the errors, and corrections, found in P tends only to confirm the respect generally felt for the manuscript, and to show the causes (e.g. itacism, absence of ι subscr. and rarity of ι adscr., confusion of ο and ω) of many easily remediable mistakes. And occasionally an important form not hitherto observed (e.g. ἀπεκατέστησεν § 196, ἠνέμνησεν § 297) emerges to prove that some things recently learnt from papyri might also have been learnt from existing MSS. The marginalia, likewise, are of considerable interest. The headings also are interesting; but they are better printed in the critical footnotes than in the body of the text, since they are often inappropriate, misplaced, or inadequate, and cannot be regarded as the work of the author himself.

Schenkl's paper raises the important question of the value of the numerous corrections or alterations found in P. The great majority of these are written either in the original hand or in one almost equally early and not easily to be distinguished from it; and it seems, therefore, better to indicate them by some formula (e.g. the convenient *ex*) which simply calls attention to the change, than by any precarious attempt systematically to distinguish between different hands, except indeed in the comparatively rare cases where a clearly later hand appears and has to be denoted by *man. rec.* or by a reference to the character of the ink. The corrections seem to depend partly on a more accurate re-reading of the original manuscript, partly on the use of an equally valuable one representing a somewhat different tradition; and a general review shows that the text is usually altered for the better. Many obvious blunders (such as those afterwards rectified by Victorius) are, indeed, left untouched; but this fact seems to render it the more probable that the corrections actually made have manuscript authority behind them and are not due to the mere conjecture of some revising scribe.

The remaining manuscripts (fifteen, or more, in number) of the *De Elocutione* are of late date, belonging chiefly to the 15th century; a list of them will be found in the *Praefatio* prefixed by Usener to *Dionysii Halicarnasei Opuscula* I pp. viii, ix (cp. Walz, *Rhetores Graeci*, vol. IX pp. ix—xi). They are all derived from P 1741, the better readings they present pointing rather to individual emendation than to difference of descent. To Usener's list should be added a 15th or 16th century MS. containing the π. ἑρμ. which is preserved at Queens' College, Cambridge, and on which the Librarian of the College, Mr F. G. Plaistowe, has kindly sent a report at my request.

The manuscript in question belonged, in 1583, to Henry Hastings, Earl of Huntingdon, whose autograph appears on the first leaf, and who appears to have given it to his tutor Thomas Church. Church left it to Queens' College at his death, in or about 1606. Besides the π. ἑρμ., it contains the *Ars Rhetorica* attributed to Dionysius of Halicarnassus, Alexander περὶ σχημάτων, Menandri Rhetoris Διαίρεσις, Aristides περὶ τεχνῶν ῥητορικῶν, Apsinis τέχνη ῥητορική and περὶ προοιμίου. Though the identification is not free from difficulty, it would seem, from the readings communicated to me, that this manuscript is the same as Thomas Gale's 'Codex Cantabrigiensis.' On pp. 254, 255 of his edition Gale transcribes an *Ordo* ('Ordo capitum libelli de *Interpretatione*, sive de *Elocutione*, ex Codice MS. Col. Reginalis apud Cantabrigienses') which tallies with that of the Queens' MS., except that in the latter, between 1 and 2 of Gale's list, the heading περὶ ὁμοιοτελεύτων is found. It may be added that there appears to be no MS. of the π. ἑρμ. in the Gale Collection in the Library of Trinity College, Cambridge; and the Bodleian MS. (Misc. 230: MS. Auct. T. 3. 13) which contains the treatise is a 15th century manuscript which belonged to Giovanni Saibante of Verona in 1732 and was bought in 1820 by the Bodleian. This MS. has συνεργοῖεν in § 29, not συνεργεῖ which Gale quotes from 'Cod. Cant.'

It has not been thought necessary to record in the critical footnotes the readings of these later manuscripts, partly because of the acknowledged pre-eminence of P, and partly because any such report must depend, almost entirely, on the loose statements of early editors. But it should be borne in mind that, where a reading is in this edition attributed to Victorius or to the early editors in general ('edd.'), it may often have the support of one or more of the later manuscripts: e.g. pp. 106, 10; 118, 11 and 12; 190, 13; 136, 24; 106, 21; 132, 6; 96, 8; 116, 16 (cod. Morel.); 188, 4 (cod. Morel.); 192, 25 (cod. Cantabr.).

For the Title of the Treatise as given in P 1741, reference may be made to the Introduction, p. 61 supra.

NOTES.

The references are usually made to lines and sections of the text as above printed, e.g. 66 7 (=p. 66 l. 7). When a section of the treatise is quoted, it is indicated by the symbol §. The Notes are as few and as brief as possible, in view of the Translation and Glossary.

66 7 ἡμιμέτροις: οἷον ἢ διμέτροις Muretus, ἢ τριμέτροις (Spengel *Rhet. Gr.* III p. 12). 66 14 Hecataeus: π. ὕψ. p. 226. Cp. § 12 infra. 66 19, 20 For χείρ = 'arm,' cp. Herod. II 121 ἀποταμόντα ἐν τῷ ὤμῳ τὴν χεῖρα. P's πήχεις may, however, point to some corruption: perhaps of ὄνυχες. It seems unlikely that, in this context, χείρ would be used in its less usual sense, or that δάκτυλοι and πῆχυς would proceed in the order of minor to major.

68 7 ὁλοκληρία appears to be a late word: LXX., Plutarch, Diog. Laert., Lucian. The adj. ὁλόκληρος (§ 2), however, occurs earlier. Cp. Introduction p. 56. συμπεραιοῦν (66 18) is also late: Philo, Clem. Alex., etc.

68 20 The passage of the *Aphorisms* (I 1) runs as follows: ὁ βίος βραχύς, ἡ δὲ τέχνη μακρά, ὁ δὲ καιρὸς ὀξύς, ἡ δὲ πεῖρα σφαλερά, ἡ δὲ κρίσις χαλεπή. δεῖ δὲ οὐ μόνον ἑαυτὸν παρέχειν τὰ δέοντα ποιεῦντα, ἀλλὰ καὶ τὸν νοσέοντα, καὶ τοὺς παρεόντας, καὶ τὰ ἔξωθεν (Littré, who translates: "La vie est courte, l'art est long, l'occasion fugitive, l'expérience trompeuse, le jugement difficile. Il faut non seulement faire soi-même ce qui convient, mais encore faire que le malade, les assistants et les choses extérieures y concourent"). For the clauses here in question see § 238 and Norden's *Kunstprosa* I pp. 21, 22; also Croiset *Litt. Grecque* IV 189 for the style of Hippocrates in general. 68 21, 22 Schneider proposed κατακεκομμένῃ and κεκερματισμένῃ, which palaeographically would be hardly a change at all, apart from the corresponding alteration of εὐκαταφρόνητος which it seems to entail.

70 1 The reading of P, *γράψει ἐν*, is probably due to a desire to supply a preposition, without regard to the fact that *ἄν* has preceded.

70 13, 14 *οὗτος δ' ἦν καλὸς μέν, μέγας δ' οὔ* is the reading found in our manuscripts of Xenophon. The author of the *π. ἑρμ.* is often loose in his quotations, relying as he appears to do on his memory; but it is to be noticed that in § 121, as well as here, he has the *δέ* at the end of the clause, and comments on its position. Norden (*Kunstprosa* I 102 n. 1) expresses his agreement with Demetrius on the main point.

70 19 *ὁ λεγόμενος ψυχρός*: *χαρακτὴρ* has commonly been understood, if not inserted in the text. But *λεγόμενος* seems to indicate an unfamiliar term; and not *ψυχρός* but *κακόζηλος* (§ 239) was the novel expression in the author's time. If, however, *ψυχρὸς* were applied (on some such principle as that expounded in § 86) to person rather than to style, it might be qualified by *λεγόμενος*. Cp. *π. ὕψ.* XXVII 1 *ἐψύχετο γὰρ κτλ.* For the use of *ἐγίγνετο*, cp. § 102.

70 23 *βραχυλόγοι*: cp. what is (metrically, or semi-metrically) said of the Lacedaemonians in Thucyd. IV 17 [*ἐπιχώριον ὂν ἡμῖν*] *οὗ μὲν βραχεῖς ἀρκῶσι μὴ πολλοῖς χρῆσθαι.*

70 25 *μονοσύλλαβος* late: Dionys. Halic., Dionys. Thrax, Hermogenes, etc.—Erasmus in his *Adagia* (vol. III p. 803, in the Leyden edition of his Works) includes the proverb 'omnis herus servo monosyllabus,' but only as a translation of the present passage. The existence of an original Latin proverb to this effect might have some bearing on the question of the date of the *π. ἑρμ.*

70 26—28 Possibly this sentence is an interpolation. The abrupt asyndeton *αἱ Λιταὶ* excites suspicion, notwithstanding the fact that the author of *π. ἑρμ.* sometimes (e.g. p. 74 l. 6 and l. 22, p. 116 l. 13) omits the copula in his desire for brevity; and the interpretation of Homer is very strange. There are, however, other indications that the author was given to 'allegory,' for which see Jebb's *Introduction to Homer* p. 89. The explanation offered of the same passage of Homer by a scholiast is: *χωλαὶ μὲν διὰ τὸ μόγις εἰς δεήσεις ἔρχεσθαι· ῥυσσαὶ δὲ διὰ τὸ σκυθρωπιάζειν· παραβλῶπες δέ, ὅτι παριδόντες τι τῶν ἀναγκαίων παρακαλοῦμεν ὕστερον.* As Dr Leaf says in his note *ad loc.*, the epithets are transferred from the attitude of the suppliant to his prayers.

70 30 For the proverbs here and elsewhere in the treatise, see the short excursus headed 'Proverbs in the *De Elocutione*.'

72 21 P's correction ἔστιν γὰρ ἡ is in a very old, if not the original, hand. As γὰρ is appropriate and ἡ is almost indispensable, it seems better to adopt this reading than to make any conjectural restoration.

72 25 The meaning of τοῦ παιδὸς εἵνεκα τοῦ Χαβρίου is discussed by Blass in *Neue Jahrbücher für Classische Philologie* XXXIII 717—720. The author of the π. ἑρμ. seems to have taken the meaning to be 'son' rather than 'servant': cp. § 11.

74 6 κυκλοειδέσι: late,—Plutarch, Athenaeus etc. (But in Athenaeus, VII 328 D, it seems to be part of a quotation from Euthydemus, a medical writer of the second century B.C.)

74 9 Victorius reads μενεῖ in place of μένει. There is point, however, in the opposition of the present μένει and the future ἔσται.

74 17 ῥητῶν, the reading of P, is possibly due to the use of some compendium for ῥητορειῶν. Roemer (*Aristot. Ars Rhetorica* p. xxvii) notices the confusion of ῥητορείας and ῥητορικῆς in Aristot. *Rhet.* I 2. Here Spengel retains ῥητῶν, but suggests (*Praefatio*, p. xii) that for ὅλαι.....εἰσίν, should be written ὅλη...ἐστί.—It is worth notice, as perhaps confirming the explanation suggested above, that in P there is a small space (not an erasure) immediately after ῥητῶν.

74 18 διά: see note referring to p. 152 l. 7.

74 19 ἤπερ after comparatives: cp. n. referring to p. 110 l. 19 infra.

74 20 Transcribed by Gregorius Corinthius (Walz, *Rhet. Gr.* VII 1215, 1216) with a number of variants which usually seem due rather to paraphrase or loose citation than to differences of reading: e.g. ὅθεν καὶ τὴν τοιαύτην ἑρμηνείαν οἱ παλαιοὶ διῃρημένην ὠνόμαζον· ὡς τὰ πλεῖστα ἔχει τῶν Ἡροδότου, καὶ ὡς ἡ Ἑκαταίου ἔχει ἱστορία, καὶ ὅλη ἡ ἀρχαία. παράδειγμα δὲ αὐτῆς 'Ἑκαταῖος Μιλήσιος ὧδε μυθεῖται· τάδε γράφω, ὡς μοι δοκεῖ ἀληθέα εἶναι, οἱ γὰρ Ἑλλήνων λόγοι πολλοί τε καὶ γελοῖοι καὶ ἐμοὶ φαίνονται καὶ εἰσίν.' ὁρᾷς ὅτι σεσωρευμένοις ἐπ' ἀλλήλοις, κτλ.

74 27 ἔχουσιν, dat. plur. of the participle: not, as has been supposed, third person plural present indicative.

74 30 For the analogies drawn by the Greek rhetoricians from various fields of art, cp. *D. H.* p. 202.

76 2 *συγκειμένοις*: cp. the use of *συντιθεμένων* in Dionys. Hal. *de Comp. Verb.* c. 22 *τραχείαις τε χρῆσθαι πολλαχῇ καὶ ἀντιτύποις ταῖς συμβολαῖς οὐδὲν αὐτῇ* (sc. *τῇ αὐστηρᾷ ἁρμονίᾳ*) *διαφέρει, οἷον γίνονται τῶν λογάδην συντιθεμένων ἐν οἰκοδομίαις λίθων αἱ μήτε εὐγώνιοι μήτε συνεξεσμέναι βάσεις, ἀργαὶ δέ τινες καὶ αὐτοσχέδιοι.*

76 3—7 For this fine and suggestive comparison, see Sandys *Orator of Cicero* p. lxxiii n. 5; Blass *Griechische Beredsamkeit* pp. 224, 225; Chaignet *La Rhétorique et son Histoire* p. 449.

76 8—13 The view here maintained (with strong personal emphasis, *δοκιμάζω γὰρ δὴ ἔγωγε*) is clearly right,—there should be a happy combination of the periodic and the looser structure. Some of the longer passages of Shakespeare's prose will be found to illustrate the point. Cp. Sir Richard Jebb's lecture on *Macaulay* pp. 46, 47: "This oratorical character of Macaulay's style may be illustrated by one of its most salient and familiar traits: I mean, his habit of placing very short sentences between his longer periods.....Take the speeches of almost any great orator, and you will find a similar, though perhaps less abundant, use of short sentences, in alternation with long periods. Such short sentences are not merely pauses for breath; they are not merely deliberate efforts to vary the rhythm and arrest the ear: they are dictated, if one may say so, by the oratorical instinct; such alternations of the long and the short sentence correspond with a certain surging and subsidence of thought and feeling in the orator's mind."

76 15, 16 Cp. *π. ὕψ.* c. 41 *οὕτως καὶ τὰ κατερρυθμισμένα τῶν λεγομένων οὐ τὸ τοῦ λόγου πάθος ἐνδίδωσι τοῖς ἀκούουσι, τὸ δὲ τοῦ ῥυθμοῦ, ὡς ἐνίοτε προειδότας τὰς ὀφειλομένας καταλήξεις αὐτοὺς ὑποκρούειν τοῖς λέγουσι καὶ φθάνοντας ὡς ἐν χορῷ τινι προαποδιδόναι τὴν βάσιν.*—Attention may be called to the verb *ναυτιᾶν* in this passage of the *π. ἑρμ.* as being specifically Attic. *προαναβοᾶν* is also of interest as occurring only here in extant Greek literature.

76 23, 24 Aristot. *Rhet.* III 9, 2 *ἡ μὲν οὖν εἰρομένη λέξις ἡ ἀρχαία ἐστίν· "Ηροδότου Θουρίου ἥδ' ἱστορίης ἀπόδειξις·" ταύτῃ γὰρ πρότερον μὲν ἅπαντες, νῦν δὲ οὐ πολλοὶ χρῶνται.* In this quotation the *π. ἑρμ.* comes nearer than the *Rhetoric* to the reading (whether right or wrong) found in extant manuscripts of Herodotus.

76 24, 25 For φῶς in this connexion, cp. π. ὕψ. c. 30 φῶς γὰρ τῷ ὄντι ἴδιον τοῦ νοῦ τὰ καλὰ ὀνόματα. Here and elsewhere a quotation which the editor is unable to assign to its author has been marked 'Scr(iptor) Inc(ertus),' in the hope that others may be able to supply the reference. (Can this particular sentence be drawn from the περὶ Λέξεως of Theophrastus?) Some of the sentences thus marked (e.g. p. 90 l. 28) may possibly be examples invented by the author himself; others are no doubt drawn from works now lost.

78 1 εἰ δὲ μή: this is one of the many cases in which the 'correction' seems clearly preferable to the original reading in P. Palaeographically the change is of the slightest, and it is probably of the same age as the manuscript.

78 17—20 The meaning is that what English writers on composition have called the 'principle of suspense' is duly observed.

78 21 The period of dialogue (as distinguished from the historical which is rounded to a certain extent, and the rhetorical which is close-knit) is 'still in the loose or undress state' of ordinary conversation. Goeller would supply or insert μᾶλλον; but, granted that this word may have fallen out after the last two syllables of ἀνειμένη, its insertion would hardly give a satisfactory sense, since the περίοδος ἱστορικὴ has been described in § 19 as μήτ' ἀνειμένη σφόδρα.

80 2, 3 Quoted also (more correctly and fully) as an example of antithesis in Aristot. *Rhet.* III 9, 7 πλεῦσαι μὲν διὰ τῆς ἠπείρου, πεζεῦσαι δὲ διὰ τῆς θαλάττης, τὸν μὲν Ἑλλήσποντον ζεύξας, τὸν δ' Ἄθω διορύξας. The passage also occurs in the (almost certainly spurious) funeral oration attributed to Lysias; and Cicero has translated, or imitated, it in the *De Finibus* II 34, 112, "Ut si Xerxes, cum tantis classibus tantisque equestribus et pedestribus copiis, Hellesponto iuncto, Athone perfosso, maria ambulavisset terramque navigasset."

80 18, 19 Aristot. *Rhet.* III 9, 10 εἰσὶν δὲ καὶ ψευδεῖς ἀντιθέσεις, οἷον καὶ Ἐπίχαρμος ἐποίει, 'τόκα μὲν ἐν τήνων ἐγὼν ἦν, τόκα δὲ παρὰ τήνοις ἐγών.' Probably the author of the π. ἑρμ. is right in finding parody in the words of Epicharmus; so Norden *Kunstprosa* I 25 n. 2. Blass, however, maintains that there is a true antithesis in τήνων.....τήνοις, and that exception can only be taken to ἐγὼν..... ἐγών.—Epicharmus is, it may be added, very seldom mentioned in the late rhetorical writers.

80 26 Also quoted in Aristot. *Rhet.* III 9, 9; the same passage of Homer has already been referred to in § 7.

82 1 A late hand in P corrects ὥσπερ into ὥσπα (i.e. ὡς παρά). At first sight we might expect a preposition; but cp. p. 70 lines 1 and 6, and p. 190 lines 24, 25.

82 5, 6 The same illustration is used, without mention of its author, in Aristot. *Rhet.* III 9, 9. There, however, θανόντα (ἀποθανόντα § 211) is not given, though clearly needed in a sentence of this artificial kind.

82 13, 14 The passage of Theopompus from which these words are taken has been preserved by Athenaeus (VI 260 F) and will be found in Müller *F. H. G.* I p. 320, the words themselves running there as follows: ὅθεν δικαίως ἄν τις αὐτοὺς οὐχ ἑταίρους ἀλλ' ἑταίρας ὑπέλαβεν, οὐδὲ στρατιώτας ἀλλὰ χαμαιτύπας προσηγόρευσεν. ἀνδροφόνοι γὰρ τὴν φύσιν ὄντες ἀνδρόπορνοι τὸν τρόπον ἦσαν. The passage is also quoted by Norden *Kunstprosa* I pp. 122, 123. For Theopompus, see π. ὕψ. p. 242 and Dionys. Hal. *Ep. ad Pomp.* c. 6. In § 75 of the π. ἑρμ. Theopompus is represented as a 'forcible-feeble' or 'feeble-forcible': cp. §§ 240, 247, 250. Dionysius, on the contrary, excites regret for the loss of his writings.

82 16, 17 θυμὸς γὰρ τέχνης οὐ δεῖται: on the principle that 'facit indignatio versus.' Cp. § 250 κακοτεχνοῦντι γὰρ ἔοικεν διὰ τὴν ἀνταπόδοσιν, μᾶλλον δὲ παίζοντι, οὐκ ἀγανακτοῦντι.

82 19, 20 Schenkl suspects ὡς ἔδειξα because written in the margin of P. But the addition seems to be made by the first hand; and it is thoroughly characteristic (cp. ὡς φημί § 120, ὡς ἔφην § 98 etc.).

82 22, 23 The sentence quoted from Aristotle's lost treatise περὶ δικαιοσύνης closely resembles Lysias *Eratosth.* § 40 ἐπεὶ κελεύετε αὐτὸν ἀποδεῖξαι, ὅπου τοσούτους τῶν πολεμίων ἀπέκτειναν ὅσους τῶν πολιτῶν, ἢ ναῦς ὅπου τοσαύτας ἔλαβον, ὅσας αὐτοὶ παρέδοσαν, ἢ πόλιν ἥντινα τοιαύτην προσεκτήσαντο, οἵαν τὴν ἡμετέραν κατεδουλώσαντο.

84 5, 6 συνεργοῖεν ἄν has been suggested; but it is doubtful whether any certain example of plur. verb with neut. plur. nominat. is found in π. ἑρμ. (cp. n. on ἔχουσι § 12).

84 19—21 This quotation from Demosth. *Aristocr.* § 99 has a close parallel in Demosth. *Androt.* 7 (delivered in 355 B.C., three years earlier than the *Aristocrates*).

86 13 The reference to Archedemus, here and in § 35, is of such a nature as to suggest that the author of the π. ἑρμ. may have drawn a good deal of his doctrine from him and may be acknowledging indebtedness to him in the passages where P gives a verb in the third person singular (e.g. § 186 ὀνομάζει, altered by Gale and subsequent editors to ὀνομάζω). The Stoic Archedemus of Tarsus probably lived about 130 B.C., and drew largely (it would seem) on Hermagoras, who was himself much indebted to Aristotle, Theophrastus and the Stoics. We owe our knowledge of Archedemus chiefly to Diog. Laert. (VII 40, 55, 68 etc.) and to Cic. *Academ.* II 47, 143. Cp. G. Thiele *Hermagoras* p. 181 : "Dieser Archedemus ist mit Recht mit dem berühmten Tarsenser Stoiker identificiert (Volkmann 47, Susemihl, Litteraturgesch. 86) und Diels hat denselben als Quelle für Demetrius περὶ ἑρμηνείας angesetzt (Abhandl. der Berl. Ak. 1886 § 24)." The date of Archedemus is discussed by Brzoska in Pauly-Wissowa *Real-Enc.* II p. 440.

86 22 See Syrianus, as quoted in the Introduction p. 61. Wilamowitz-Moellendorff has well pointed out (*Hermes* XXXV 30) that the recognition by Philodemus of four πλάσματα (viz. ἁδρόν, ἰσχνόν, μέγα, γλαφυρόν) suggests caution in assigning to the π. ἑρμ. a date subsequent to the birth of Christ simply on the ground of its classification of styles. Few would attempt to date a Greek Grammar (say) purely by the internal evidence afforded by its classification of the declensions.

86 27 The nature of the fundamental difference between the 'elevated' (or 'grand'), and the 'plain,' style is well indicated by Dionysius : Γοργίας μὲν τὴν ποιητικὴν ἑρμηνείαν μετήνεγκεν εἰς λόγους πολιτικούς, οὐκ ἀξιῶν ὅμοιον τὸν ῥήτορα τοῖς ἰδιώταις εἶναι· Λυσίας δὲ τοὐναντίον ἐποίησε· τὴν γὰρ φανερὰν ἅπασι καὶ τετριμμένην λέξιν ἐζήλωσεν ἔγγιστα νομίζων εἶναι τοῦ πείσαι τὸν ἰδιώτην τὸ κοινὸν τῆς ὀνομασίας καὶ ἀφελές (Dionys. Hal. *de Imitat.* II 7). The same distinction is clearly marked in the same author's *de Thucyd.* c. 23 οἱ μὲν οὖν ἀρχαῖοι πάνυ καὶ ἀπ' αὐτῶν μόνον γινωσκόμενοι τῶν ὀνομάτων ποίαν τινὰ λέξιν ἐπετήδευσαν, οὐκ ἔχω συμβαλεῖν, πότερα τὴν λιτὴν καὶ ἀκόσμητον καὶ μηδὲν ἔχουσαν περιττόν, ἀλλ' αὐτὰ τὰ χρήσιμα καὶ ἀναγκαῖα, ἢ τὴν πομπικὴν καὶ ἀξιωματικὴν καὶ ἐγκατάσκευον καὶ τοὺς ἐπιθέτους προσειληφυῖαν κόσμους: and in Cic. *Brut.* 55, 201 "oratorum bonorum (hos enim quaerimus) duo genera sunt, unum attenuate presseque, alterum sublate ampleque dicentium."—It may be added

here that Greek specimens of the various types of style will be found in Jebb's *Attic Orators* and *Selections from the Attic Orators*.

88 7—13 The argument in § 37, as compared with § 36, seems to be this: the χαρακτὴρ γλαφυρὸς and the χαρακτὴρ δεινὸς are not mere subdivisions of the χαρ. ἰσχνὸς and the χαρ. μεγαλοπρεπὴς respectively, since they have a separate existence and can be actually seen combined in one and the same author, e.g. Homer.

88 18 Aristot. *Rhet.* III 8, 6 ἔστιν δὲ παῖανος δύο εἴδη ἀντικείμενα ἀλλήλοις, ὧν τὸ μὲν ἐν ἀρχῇ ἁρμόττει, ὥσπερ καὶ χρῶνται· οὗτος δ' ἐστὶν οὗ ἄρχει μὲν ἡ μακρά, τελευτῶσιν δὲ τρεῖς βραχεῖαι.....ἕτερος δ' ἐξ ἐναντίας, οὗ βραχεῖαι ἄρχουσιν τρεῖς, ἡ δὲ μακρὰ τελευταία. That the παιὼν is μεγαλοπρεπής is not expressly stated by Aristotle, but it is implied in his rejection of the iambic rhythm on the ground that δεῖ σεμνότητα γενέσθαι καὶ ἐκστῆσαι. For Theophrastus in this connexion, cp. π. ἑρμ. § 41.

88 27 'Primarily the infection came from the Soudan' might also be suggested as an English equivalent. But all such parallels are probably misleading.—For this extract from Thucydides, see Blass *Att. Ber.* I 221, and cp. Sandys *Orator of Cicero* p. 229.

88 29 τὸ τέλος would usually be written in earlier Greek: cp. § 163, διαφέρουσι δὲ τὸ γελοῖον καὶ εὔχαρι (for τὸ εὔχαρι).—As illustrating the effectiveness of long syllables at the beginning and at the end of a clause, cp. such quatrains in F. W. H. Myers' *Saint Paul* as that beginning "So even I, and with a heart more burning." (Some occasional illustrations from the poets may perhaps be allowed in accordance with the practice of the π. ἑρμ. itself, and with the precept of a modern writer who was certainly no lover of poetic prose: "If I were a professor of English, I would teach my men that prose writing is a kind of poetry," Jowett's *Notes and Sayings*.) Cp. also Isaiah liv 1, Jeremiah ix 1, Habakkuk ii 12, Nahum ii 9, St Matthew xii 28, Job xxxvii 16 (as quoted by Ruskin in *Frondes Agrestes*, 'Know'st thou the balancings of the clouds?').

90 7 ἐναφανιζομένων: late—Strabo, π. ὕψ., Plutarch, etc.

90 13 ff. Cp. Sandys *Orator* pp. 227, 228.

90 17 The paeonic character of the composition in the Aristotelian Ἀθηναίων Πολιτεία is noted by Blass *Att. Bereds.* III 2, 348.

90 18 ἄλλως seems = 'merely,' as in § 178; in §§ 48, 289 it = 'in other cases' or 'otherwise.'

90 22 *παραλαβεῖν*: for the infinitive, cp. p. 102 l. 22, p. 116 l. 2, p. 118 l. 13, p. 160 l. 27, p. 162 l. 24, p. 164 l. 6, p. 192 l. 23.

90 28 The same example in § 117, where P has *ἦκων* (without variant) and no *ἐκεῖ*.

90 29 The meaning seems to be that the succession of long syllables will suggest some kind of verse. Cp. Boswell's *Life of Johnson* (G. Birkbeck Hill's edition II 51): "I have not been troubled for a long time with authors desiring my opinion of their works. I used once to be sadly plagued with a man who wrote verses, but who literally had no other notion of a verse but that it consisted of ten syllables. *Lay your knife and your fork across your plate*, was to him a verse:—

Lay yōur knife ānd your fōrk acrōss your plāte. As he wrote a great number of verses, he sometimes by chance made good ones, though he did not know it." With the last clause of this extract, cp. p. 92 l. 2 *πολλοὶ γοῦν μέτρα ἰαμβικὰ λαλοῦσιν οὐκ εἰδότες*, though the persons there meant are free from all ambition and as innocent as M. Jourdain.—*ὑπερπίπτειν*, in the metaphorical sense of 'exceed,' does not elsewhere occur earlier than the fourth century A.D. *ὑπερεκπίπτειν* is, however, used by Plutarch in this sense.

92 1, 2 Aristot. *Poet.* IV 14 *μάλιστα γὰρ λεκτικὸν τῶν μέτρων τὸ ἰαμβεῖόν ἐστιν· σημεῖον δὲ τούτου· πλεῖστα γὰρ ἰαμβεῖα λέγομεν ἐν τῇ διαλέκτῳ τῇ πρὸς ἀλλήλους, ἑξάμετρα δὲ ὀλιγάκις καὶ ἐκβαίνοντες τῆς λεκτικῆς ἁρμονίας.* Cp. also III 8, 4 *ibid.*

92 8, 9 As showing P's variation in spelling, cp. p. 76 lines 23, 24 *Ἁλικαρνασῆος* and *ἀπόδεξις*.

92 14 The variations between Thucydides' text and that given in the *π. ἑρμ.* are noted in Hude's *Thucyd. Hist.* I p. 192.

94 5 Cp. Tennyson *Geraint and Enid*, "All thro' the crash of the near cataract hears," or "Then at the dry harsh roar of the great horn" (*Last Tournament*).

94 7 *ὑπερβολῇ* is suggested by Weil (after Walz). *ὑπερβολή*, however, seems to be in the same construction as *δυσήκοος*: *ὑπερβολὴ δ' ἐμφαίνουσα* would certainly be doubtful Greek if it stood for *ἡ δ' ὑπερβολὴ ἐμφαίνει*.

94 10 The rhetorician, from his point of view, tends to regard as deliberate much that is simply the instinctive expression of a writer's nature: cp. § 40.

94 14. Cp. such an ending as 'admittedly was' in English. Matthew Arnold, in his prose-writings, often arranges his sentences in an unusual and 'jolting' (but at the same time effective) order.

94 18, 19 The author's memory has apparently deceived him if he means that these expressions are actually used by Thucydides.

94 26, 27 οἷον.....ἀσθενὲς may be a gloss. It will be noticed that καὶ before οἷον is an editorial insertion.

96 2, 3 For καταχέων, see *Classical Review* XIV 221.

96 5 P's accent (ἐγγυτέρον) probably points to a corruption, and ἐγγυτέρω should therefore be adopted, though in a later hand.

96 7 Cf. the lines in Tennyson's *Princess*, beginning "Eight daughters of the plough."

96 22 ff. For this and the following sections, cp. Gregor. Cor. (Walz, *Rhet. Gr.* VII 2, 1213).

96 27 The author, here as often elsewhere, intends the single line to indicate the entire passage.—For a similar estimate of Homer's art, cp. Dionys. Hal. *de Comp. Verb.* c. 16 ad fin., καὶ παραπληρώμασιν εὐφώνοις διείληφεν κτλ.

98 2 νυ: cp. Hom. *Il.* XXIII 405, 420, 431.—πρότερον: especially in πρότερον.....πρίν.

98 4, 5 The passage in the *Phaedrus* 246 ff., which is ushered in by the words ὁ μὲν δὴ μέγας ἐν οὐρανῷ Ζεύς (words perhaps suggested by Soph. *El.* 174, as quoted in the Introduction p. 44 supra), is often referred to by ancient writers, e.g. Lucian *Piscator* c. 22, who did not always understand what has been aptly called its 'grand Miltonic pomp.' Here, and in the line from Homer, the δὴ has been roughly rendered 'lo,' so as to give something of what seems to have been the effect of this σύνδεσμος upon the mind of the author of the π. ἑρμ., whose words πολλαὶ ἀρχαὶ seem to suggest a number of breaks in the sentences quoted: e.g. 'and He—behold! he is mighty Zeus in heaven,' and 'but when the time came that behold! they reached the ford.'

98 16 The remainder of the sentence (αὐτίκα νῦν ἐθέλεις ἰέναι;) is left for the memory to supply.

98 17 Praxiphanes: disciple of Theophrastus; grammarian; author of a treatise περὶ ποιημάτων. See W. Christ *Griech. Litt.*[3] p. 592, with the references there given. He is mentioned by Marcellinus (*Life of Thucyd.*, c. 29), and also by Philodemus.

98 18 Cf. the reiterated *O* in 'Locksley Hall' and the *Ay me* of 'In Memoriam.'

98 20 Gregorius Corinthius (Walz, VII 2, 1213) gives lines 16—21 in the following form: *εἰ γοῦν τὸν σύνδεσμον ἐξέλῃς* (sic), *συνεξαιρέσεις* (sic) *καὶ τὸ πάθος, καθόλου γάρ, ὥσπερ ὁ Πραξιφάνης φησίν, ἀντὶ μυγμῶν παρελαμβάνοντο οἱ τοιοῦτοι σύνδεσμοι καὶ στεναγμῶν, ὥσπερ τὸ αἲ αἲ καὶ τὸ φεῦ φεῦ· τοῦτο δὲ καὶ αὐτὸς ἐπεσημήνατο ἐν τῷ·*

Καί νύ κ' ὀδυρομένοισιν ἔδυ φάος ἠελίοιο.

ἔμφασιν γάρ τινα οἴκτου καὶ πάθους ἐνεδείξατο. It is not altogether clear whether the words *αὐτός φησι* in the *π. ἑρμ.*, and *καὶ αὐτὸς ἐπεσημήνατο* in Greg. Cor., refer to Praxiphanes or to Homer; more probably to the former. Perhaps, as Mr Mathews suggests, there is a fanciful suggestion of *καίνω* in *καί νυ*.

98 23, 24 *πρὸς οὐδὲν ἔπος*: cp. Aristoph. *Eccles.* 750 *οὐ γὰρ τὸν ἐμὸν ἱδρῶτα καὶ φειδωλίαν | οὐδὲν πρὸς ἔπος οὕτως ἀνοήτως ἐκβαλῶ.* 'Apropos of nothing.' *πρὸς οὐδὲν* simply p. 98 lines 1 and 22, p. 168 l. 8.

98 25 This line seems to be attributed to Sophocles by Aristot. *Rhet.* III 9, 4; cp. Roemer *Aristot. Ars Rhet.*[2] p. xlix.

98 29 Cp. D. G. Rossetti's refrains *Sing Eden Bower!* and *Alas the hour* in his 'Eden Bower'; and Shakespeare's burlesque line *With hey, ho, the wind and the rain*, in 'Twelfth Night.'

100 4, 5 *ἀνθυπαλλάσσοντα διαταττομένῳ*: cp. Introd. p. 58 supra, and J. H. Moulton's statement ('Grammatical Notes from the Papyri,' *Classical Review* XV 32) that *σσ* and *ττ* in recently published papyri seem to defy any attempt to reduce them to rule.

100 13 We might have expected *ἄν*, but cp. p. 72 l. 5, p. 98 l. 11, p. 100 l. 29, p. 104 l. 19, p. 136 l. 17, p. 162 l. 10, p. 198 l. 10.

100 13, 14 Cp. Aristot. *Rhet.* III 2, 3 *θαυμασταὶ γὰρ τῶν ἀπόντων εἰσίν, ἡδὺ δὲ τὸ θαυμαστόν ἐστιν*: and *π. ὕψ.* 35, 5 *εὐπόριστον μὲν ἀνθρώποις τὸ χρειῶδες ἢ καὶ ἀναγκαῖον, θαυμαστὸν δ' ὅμως ἀεὶ τὸ παράδοξον.* The author of the *π. ὕψ.* finds this principle illustrated in men's attitude to natural objects as well as to the arts of style.

100 17 P has *μέγα*, not *μέγαν*: cp. P's reading on p. 84 l. 4.

100 24 The same passage of the *Iliad* is quoted, and the secret of its effectiveness expounded, in Aristot. *Rhet.* III 12, 4: as also (after Demetrius) in Greg. Cor. (Walz *Rhet. Gr.* VII pp. 1189, 1190). Cp. in English: "Elaine the fair, Elaine the lovable, | Elaine, the lily

maid of Astolat" (the beginning of Tennyson's *Lancelot and Elaine*); and, in Greek, the repetition of the pronoun αὐτὸς in the fragment of Aeschylus quoted at the end of the second book of Plato's *Republic*.

100 25 Gregorius (l.c.) has: σχεδὸν γὰρ ἅπαξ τοῦ Νιρέως ὀνομασθέντος ἐν τῷ τῆς ποιήσεως γράμματι οὐδὲν ἧττον ἢ Ἀχιλλέως ἠδ' Ὀδυσσέως μεμνήμεθα· καίτοι κατὰ ἔπος ἑκάστων (sic) λαλουμένων σχεδόν· αἰτία δ' ἡ τοῦ σχήματος δύναμις. Gregorius thus confirms P's λαλουμένων, as against the vulgate καλουμένων. Should not ἕκαστον be read in place of ἑκάστων, and ἐν τῷ τῆς ποιήσεως δράματι in place of ἐν τῷ τῆς ποιήσεως γράμματι, in this passage of Gregorius?

100 28 Cp. Gregor. Cor. (Walz, *Rhet. Gr.*, VII 2, 1190): εἰ δ' οὕτως εἶπε, Νιρεὺς ὁ Ἀγλαΐας υἱὸς ἐξ Αἰσύμνης τρεῖς νῆας ἦγε, παρασεσιωπηκέναι ἂν Νιρέα τὸν κάλλιστον ἔδοξεν· ὥσπερ γὰρ ἐν ταῖς ἑστιάσεσι τὰ ὀλίγα πολλὰ διαλυθέντα πως φαίνεται, οὕτω κἀν τοῖς λόγοις ἐστίν· ὅρα δὲ πῶς τὸ σχῆμα ἐμιμήσατο τὴν τοῦ προσώπου εὐείδειαν· ἐπεὶ γὰρ πρόσωπόν τι ὑπέκειτο ἀμορφίᾳ κοσμούμενον, διὰ τοῦτο καὶ τὴν ἐπαναφοράν, ἥτις ἐστὶ σχῆμα τοῦ κάλλους, παρέλαβεν.

102 9 μεγαλειότερον.....μᾶλλον: cp. p. 118 lines 21, 22 and p. 128 l. 17. For instances, in earlier Greek, of comparatives and superlatives thus intensified, reference may be made to Kühner *Grammatik*[2] II pp. 25, 26. English examples (such as 'more braver' in the *Tempest*, and 'most unkindest' in *Julius Caesar*) will be found in Abbott's *Shakespearian Grammar* p. 22, where doubt is thrown on Ben Jonson's view that "this is a certain kind of English atticism, imitating the manner of the most ancientest and finest Grecians." Bottom, it is pointed out, speaks of "the more better assurance."

102 10 Just as the insertion of 'and' would (quite apart from considerations of metre) make the following lines of Tennyson commonplace: "The seeming-injured simple-hearted thing" (*Merlin and Vivien*); "Iron-jointed, supple-sinewed, they shall dive, and they shall run" (*Locksley Hall*); "That all the decks were dense with stately forms, | Black-stoled, black-hooded, like a dream" (*Passing of Arthur*).

102 11 This section seems intended to show that the opposite practice to that advocated in § 60 may sometimes conduce to elevation: just as (§ 63) both asyndeton and polysyndeton are effective, each in its place. The same passage of Thucydides is quoted by Dionys. Halic. *Ep. ad Amm.* c. 4: see *D. H.*, p. 179.

Here (l. 14), as often elsewhere in the π. ἑρμ., the remainder of the quotation is implied; the point is that ἐλειποψύχησέ τε καὶ πεσόντος αὐτοῦ ἐς τὴν παρεξειρεσίαν ἡ ἀσπὶς περιερρύη ἐς τὴν θάλασσαν is more impressive than ἐλειποψύχησέ τε καὶ ἔπεσεν εἰς τὴν παρεξειρεσίαν καὶ ἀπέβαλε τὴν ἀσπίδα ἐς τὴν θάλασσαν. Kühner (*Grammatik*[2] II pp. 665—667) gives classical examples (which are more numerous than is usually supposed) of the genitive absolute used where the nominat., acc. or dat., of the participle in agreement might have stood. Probably this free use was due, at least in part, to a desire to avoid monotony of case-termination. The decline of the genit. abs. in N.T. Greek is illustrated by Jannaris (*Historical Greek Grammar*, p. 500), while Blass (*Grammar of New Testament Greek* pp. 251, 252) gives instances of its use, over-emphasizing perhaps the departure from classical usage.

102 18 εἰργάσατο: gnomic aorist.

102 19, 20 These words are not found in Herodotus, in whom the nearest parallel is I 203: καὶ τὰ μὲν πρὸς τὴν ἑσπέρην φέροντα τῆς θαλάσσης ταύτης ὁ Καύκασος παρατείνει, ἐὼν οὐρέων καὶ πλήθεϊ μέγιστον καὶ μεγάθεϊ ὑψηλότατον. What the author clearly has in view is some such repetition as that of the word 'black' in Milton's *Il Penseroso*: "O'erlaid with black, staid Wisdom's hue; | Black, but such as in esteem | Prince Memnon's sister might beseem."

102 24 οἱ ἀρχαῖοι: cp. §§ 15, 175, 244. The reference sometimes seems to be to the writers (such as Hecataeus and Herodotus) earlier than the 'artistic prose' initiated by Gorgias; at other times to the classical writers generally (the 'ancients,' as viewed from a later standpoint).

102 25, 26 'ars celare artem'; a studied simplicity.

104 12 Εὔιος: the context makes it clear that Greek υ cannot have been = English v, as has sometimes been supposed. We might, indeed, have expected the word to be given in the genitive or dative case and thus to consist of vowels from beginning to end; but the author probably ignores the case-mark which varies with the construction.—In English cp. *faëry* in "faëry elves" (Milton, *Paradise Lost*, Bk I), and in "faëry lands forlorn" (Keats, *Ode to a Nightingale*).

104 23, 24 τῶν ἑπτὰ φωνηέντων: the writer of the π. ἑρμ. is clearly much interested both in Egypt and in music, cp. §§ 158, 74, 176. The number 'seven' would apply either to the Egyptian or to the Greek alphabet. For the seven vowels in Greek, cp. *Dionysii*

Thracis Ars Grammatica p. 9 (ed Uhlig): τούτων (τῶν γραμμάτων) φωνήεντα μέν ἐστιν ἑπτά· ᾱ ε̄ η̄ ῑ ο̄ ῡ ω̄. φωνήεντα δὲ λέγεται, ὅτι φωνὴν ἀφ' ἑαυτῶν ἀποτελεῖ.

104 28 The author pulls himself up (as in § 195, when speaking about the art of acting); but he has said enough perhaps to imply that he may have lived at Alexandria.

104 30 ἤτοι occurs in §§ 6, 30, 72, 97, 157, 201. In all these sections a following ἤ is either expressed or implied,—τῶν δὲ μικρῶν κώλων in § 6, συγκρούονται καὶ δίφθογγοι διφθόγγοις in § 72, and πολλοὺς δὲ καὶ προσπλάσσομεν in § 157. It does not seem to be used, as has sometimes been thought, in the sense of 'namely.'

106 1 So Eustathius: τὸ δὲ 'λᾶαν ἄνω ὤθεσκε ποτὶ λόφον' ἐπαινεῖται χάριν τῆς συνθήκης. ἐμφαίνει γὰρ τὴν δυσχέρειαν τοῦ τῆς ὠθήσεως ἔργου τῇ τῶν φωνηέντων ἐπαλληλίᾳ, δι' ὧν ὀγκούντων τὸ στόμα οὐκ ἐᾶται τρέχειν ὁ λόγος, ἀλλ' ὀκνηρὰ βαίνει συνεξομοιούμενος τῇ ἐργωδίᾳ τοῦ ἄνω ὠθεῖν.

Cp. Pope "When Ajax strives some rock's vast weight to throw, | The line too labours, and the words move slow" (*Essay on Criticism*). —Rapid movement, on the other hand, is well illustrated by the concluding line in this passage of the *Odyssey*: αὖτις ἔπειτα πέδονδε κυλίνδετο λᾶας ἀναιδής (*Odyss.* XI 598), which Sandys translates "Downward anon to the valley the boulder remorselessly bounded" (Cope's *Rhetoric* III 126).—Cp. *D. H.* p. 18.

106 5 The example seems to be introduced abruptly, but cp. the note referring to p. 124 l. 25.

106 13, 14 E.g. on εἰείλισσόμενος (for which in Eurip. *El.* 437 and Aristoph. *Frogs* 1314, see *Classical Review* XV 344, and cp. the Delphic Hymn to Apollo and D. B. Monro's *Modes of Ancient Greek Music* pp. 132, 134). μέλισμα = μελισμός, which is thus defined by Herodian (*Epimer.* p. 180 Boiss.): μελισμὸς (ἐστὶν) ὅταν τὸν αὐτὸν φθόγγον πλεονάκις ἢ ἅπαξ κατὰ μουσικὸν μέλος μετά τινος ἐνάρθρου συλλαβῆς προλαμβάνωμεν. It is thus equivalent to a 'shake' or 'trill.'

106 18 One of the comparatively few passages in which reference is made to πράγματα or διάνοια.

106 23, 24 ἀπρεπὲς ποιεῖν τῷ πράγματι: for the dative with ἀπρεπής, see the passages quoted in Stephanus s. v.

108 1 The painter Nicias here in question seems to have been the contemporary of Praxiteles mentioned by Pliny.

108 10 Anastasius Gennadius suggests ποιημάτων for ποιητῶν.

108 12 The subjunctive with εἰ is retained in the text, since it has a parallel (εἰ γὰρ συναφθῇ ταῦτα συνδέσμοις) on p. 190 l. 23 of this treatise. The usage is very rare in Attic prose, but frequent in later writers such as Diodorus, Plutarch, and even Lucian.

108 13—16 Compare and contrast Aristot. *Rhet.* III 2, 6 τὸ δὲ κύριον καὶ τὸ οἰκεῖον καὶ μεταφορὰ μόνα χρήσιμα πρὸς τὴν τῶν ψιλῶν λόγων λέξιν. σημεῖον δ' ὅτι τούτοις μόνοις πάντες χρῶνται· πάντες γὰρ μεταφοραῖς διαλέγονται καὶ τοῖς οἰκείοις καὶ τοῖς κυρίοις, ὥστε δῆλον ὡς ἂν εὖ ποιῇ τις, ἔσται τε ξενικὸν καὶ λανθάνειν ἐνδέχεται καὶ σαφηνιεῖ.

108 17 For metaphors, see Aristot. *Rhet.* III cc. 2, 3, 4, 6, 10, 11; together with Cope's *Introduction to Aristotle's Rhetoric* pp. 286, 374—379, and Volkmann's *Rhetorik der Griechen und Römer*[2] pp. 417—421. Whenever a metaphor is either praised or condemned by a Greek critic on what seem to us insufficient grounds, we have to bear in mind that metaphors generally have lost much of their freshness through constant use: cp. Jebb's *Selections from the Attic Orators*[2] p. xvi and Cope's edition of Aristotle's *Rhetoric* vol. III p. 46.

108 20 μήτε: we should expect μηδέ.—πόρρωθεν: cp. Aristot. *Rhet.* III 2, 12 and III 3, 4.

108 21 ἔοικεν: the singular verb is to be remarked, followed as it is by ἀλλήλοις and three separate subjects. Gregorius Corinthius (Walz *Rhet. Gr.* VII 2, 1161) gives ἐοίκασιν ἀλλήλοις ὁ στρατηγὸς καὶ ὁ κυβερνήτης καὶ ὁ ἡνίοχος.

108 25 The form νηὸς may point to a poetical quotation; but cp. Introduction p. 59 supra.

108 26 As Cope (*Introduction to Aristotle's Rhetoric* p. 292) points out, Demetrius has in mind Aristot. *Rhet.* III 4 and *Poet.* c. 21 and wishes to explain (in qualification of Aristotle's statements) that the reciprocity of metaphors is not uniform.

108 28 An attempt has been made in P to change ποιητὴν into ποιητῇ, so as to get the more obvious construction with ἐξῆν.

110 1, 2 For the relation of metaphor and simile, see Cope's *Introduction* p. 290 and Volkmann's *Rhetorik* p. 418.

110 4 For Python, see W. W. Goodwin's edition of the *De Corona* p. 100.

110 5 Cp. π. ὕψ. XXXII 3 διόπερ ὁ μὲν Ἀριστοτέλης καὶ ὁ Θεόφραστος μειλίγματά φασί τινα τῶν θρασειῶν εἶναι ταῦτα μεταφορῶν, τὸ 'ὡσπερεὶ' φάναι καὶ 'οἱονεὶ' καὶ 'εἰ χρὴ τοῦτον εἰπεῖν τὸν τρόπον' καὶ 'εἰ δεῖ παρακινδυνευτικώτερον λέξαι.' ἡ γὰρ ὑποτίμησις, φασίν, ἰᾶται τὰ τολμηρά. By μειλίγματα is here meant 'emollitiones,' while a little later ἀλεξιφάρμακα ('remedia') is used with reference to the πάθη.— The chapter on 'Simile and Metaphor' in Abbott and Seeley's *English Lessons* may be consulted with advantage.

110 7, 8 For Plato's tendency to poetic diction, see Dionys. Halic. *Ep. ad Pomp.* c. 2; together with *D. H.* pp. 27—30 and Norden's *Kunstprosa* I pp. 104 ff.

110 10 Cp. Aristot. *Rhet.* III 11, 1—4, where the same illustrations are quoted. See also Volkmann, *Rhetorik*, p. 419.

110 12 τὸ ἐπὶ τοῦ βέλους, sub. εἰρημένον: cp. p. 200 l. 8, p. 130 l. 17, p. 142 l. 12, p. 132 l. 6.

110 15 Compare in English such personifications as "Where the wind's feet shine along the sea" (Swinburne, *Poems and Ballads*); "And Autumn laying here and there | A fiery finger on the leaves" (Tennyson, *In Memoriam*).

110 19 ἤπερ: an Ionic form, frequent in Homer and Herodotus; absent from Attic prose, except once in Aristotle; occurs in late prose, Polybius, Arrian etc. Also found in § 12.

110 20 Cp. "Air shudders with shrill spears crossing, and hurtling of wheels that roar" (Swinburne, *Erechtheus*); or the different yet parallel metaphor, "Dash'd on every rocky square | Their surging charges foam'd themselves away" (Tennyson, *Ode on the Death of the Duke of Wellington*).

110 28 A familiar instance in English is: "While England's fate, | Like a clipped guinea, trembles in the scale" (Sheridan, *The Critic*, II 2, 306).

112 1—4 Criticism and defence alike seem laboured, the repetition of the verb ἠχεῖν being especially clumsy. Would the critic in the same way have attacked Swinburne's "And heaven rang round her as she came | Like smitten cymbals" (*Atalanta in Calydon*)? The third chapter in Aristotle's *Rhetoric* Book III reminds us how different the ancient point of view was from the modern.—This

passage of the π. ἑρμ. is reproduced, with certain variations, by Gregor. Cor. (Walz, *Rhet. Gr.* VII 2, 1161).

112 7 Cp. Volkmann *Rhetorik der Gr. u. Römer*[2] p. 421.

112 8 Mr Dakyns (*Works of Xenophon* I 107) refers to Goldsmith (Essay XVI, on 'Metaphor'), who translates "part of the phalanx fluctuated on the march."

112 16 An interesting question arises as to which Theognis is here meant. Bergk proposed Θεοδέκτης or Θεόδωρος in place of Θέογνις. He thought that the metaphor in question could not have been used by Theognis of Megara. My friend and former pupil Mr T. Hudson Williams, who has made a special study of the remains of Theognis, writes as follows: "It seems quite impossible to father the expression φόρμιγγα ἄχορδον on Theognis of Megara, as his style is so simple and straightforward. The only words in the collection bearing his name that might be compared with φόρμιγξ ἄχορδος are ἄγγελος ἄφθογγος (of a beacon-light) l. 549. If the reading Θέογνις is correct, we are compelled to assign the words to Theognis Tragicus. Although it seems natural to regard the Megarian as the Theognis 'par excellence'—the Theognis 'without an epithet,' he is by no means always mentioned without a distinguishing expression such as Μεγαρεύς (Xen. in Stob. Serm. 88), or Θέογνις ὁ ποιήσας τὰς ὑποθήκας (Schol. Thucyd. II 43). Aristophanes always refers to the Athenian simply as Theognis (ὦ Θέογνι *Ach.* 11, Θέογνις *Ach.* 140, ὁ Θέογνις *Thesm.* 170). Possibly some of the poems of the Athenian were falsely attributed to the Megarian. Suidas says of Theognis of Megara ἔγραψεν ἐλεγείαν εἰς τοὺς σωθέντας τῶν Συρακοσίων ἐν τῇ πολιορκίᾳ, a statement which has puzzled all critics and commentators. Sitzler (*Theog. Reliq.* p. 52) proposes to read εἰς τοὺς σωθέντας ἐν τῇ πολιορκίᾳ τῶν Συρακουσῶν, and refers the words to an elegy composed by Theognis of Athens on the survivors of the Sicilian Expedition." Nauck (*Tragic. Graec. Fragm.* p. 769) also attributes the phrase to Theognis Tragicus, printing it as his one surviving fragment. The weight of authority is, thus, against Theognis of Megara. On the other side, however, should be set the parallel adduced by Mr Williams, together with the fact that, immediately after his death, Theognis Tragicus had probably dropped again into that obscurity from which he was lifted by the genius of Aristophanes, as whose butt he became momentarily famous.—No light is thrown on the authorship of the words by

Aristot. *Rhet.* III 11, 11 οἷον ἡ ἀσπὶς φαμέν ἐστι φιάλη Ἄρεως, καὶ τόξον φόρμιγξ ἄχορδος. If the author of the π. ἑρμ. has borrowed his illustration of the 'stringless lyre' directly from the *Rhetoric*, he must have added the name of the writer on his own account.

112 19, 20 Cp. § 91 καθόλου γὰρ ταύτην (τὴν συνήθειαν) κανόνα ποιοῦμαι πάσης ὀνομασίας, and Horace, *Ars Poet.*, 71, 72.

112 22 λευκήν τε φωνήν: a voice *clear in timbre* (Neil's *Knights of Aristophanes* p. 167), opposed to φαιά as in Latin *vox candida* is opposed to *vox fusca*, Quintil. XI 3, 15, Cic. *N. D.* II 146.

112 29 Sandys (*Orator of Cicero*, p. 93): "When we apply the term 'eye' to the bud or shoot of a plant or tuber, we use a true metaphor which has its parallel in the Lat. *oculus* ('oculus gemmans' Col. 4, 24, 16), and the Greek ὀφθαλμὸς (ὁ τῆς ἀμπέλου ὀφθαλμός, Demetr. de eloc. § 87)." The π. ἑρμ. may here have Theophrastus in mind.

114 2 κτένες: the parts of the body to which this word may apply are as various as the *ribs*, the *pudenda* (cp. Lat. *pecten*), the *fingers*, the *incisors*.

114 15 Cp. § 220 καὶ περὶ ἐναργείας μὲν ὡς ἐν τύπῳ εἰπεῖν τοσαῦτα.

114 16 ff. Cf. Aristot. *Rhet.* III 3, 3 οἱ δ' ἄνθρωποι τοῖς διπλοῖς χρῶνται, ὅταν ἀνώνυμον ᾖ καὶ ὁ λόγος εὐσύνθετος, οἷον τὸ χρονοτριβεῖν· ἀλλ' ἂν πολύ, πάντως ποιητικόν.

114 25 σιτοπομπίαν: cp. Demosth. *de Cor.* § 241 καὶ τῆς σιτοπομπίας τῆς τῶν Ἑλλήνων κύριος, and § 301 ibid.

114 29 The 'word' in question is not a noun (ὄναγρος), as has been usually supposed, but a verb. The passage in Xen. *Anab.* I 5, 2 runs: καὶ οἱ μὲν ὄνοι, ἐπεί τις διώκοι, προδραμόντες ἔστασαν· πολὺ γὰρ τῶν ἵππων ἔτρεχον θᾶττον· καὶ πάλιν ἐπεὶ πλησιάζοιεν οἱ ἵπποι ταὐτὸν ἐποίουν, καὶ οὐκ ἦν λαβεῖν, εἰ μὴ διαστάντες οἱ ἱππεῖς θηρῷεν διαδεχόμενοι [τοῖς ἵπποις].

114 31 There seems no construction for ὀνόματι, unless we substitute some such word as δηλῶν for οἷον.

116 3 Spengel suggests (though he does not print in his text) δεῖ πολλὰ τιθέναι. But (1) the author is thinking of double compounds, such as προσπεριορίζεσθαι, of which there are so many in the π. ὕψ. and comparatively few in the π. ἑρμ. (though μετασυντίθημι, ὑποκατασκευάζω, ἀνθυπαλλάσσω, συνεξαίρω occur); (2) the infinitive for imperative is rather a favourite idiom with him.

116 5 It has been suggested that *ὁρίζονται* is a passive verb, and *τὰ δὲ πεποιημένα ὀνόματα* the subject to it. But elsewhere (§§ 9, 11, 34, 106, 114, 173) *ὁρίζομαι* in the sense of 'define' is middle; and no certain instance of plural verb with neuter plural nominative is found in the treatise. The subject to *ποιεῖ* (l. 7), *λέγει* (l. 9) and *ἔοικεν* (l. 11), seems to be Homer, and the construction in l. 8 to be *διὰ τὸ (τὰ ὀνόματα) οἷον ψόφοις ἐοικέναι.* [In § 1 and § 35 the active *ὁρίζειν* means 'to limit.' Cp. *ὅροι* in § 1 with *ὅρος* in § 34.]

116 7 The repetition of *μάλιστα* in the following line may point to some corruption.

116 8. E.g. such lines of Homer as that quoted from *Il.* XXIII in § 219, or Tennyson's "The sound of many a heavily-galloping hoof" (*Geraint and Enid*).

116 15 *σκνθίζειν.* Ammon (Bursian's *Jahresbericht*, 1900: p. 207) suggests *μυσίζειν*, comparing Dionys. Halic. *De Antiq. Orat.* prooem. c. 1.—In English, cp. Byron's *Don Juan*, canto vii, st. 15, 16, 17.

116 15, 16 *ὡς.....δόξει.* The grammatical point is well discussed by Dahl in his dissertation 'Demetrius *περὶ ἑρμηνείας*,' p. 31. —There is apparently no authority in late Greek for *μεταξὺ* with the dative, as given here by P.

116 20 The word *σκαφίτης* occurs elsewhere (as far as our evidence goes) only in Strabo, *Geograph.* XVII 817, *μικρὸν δ' ὑπὲρ τῆς Ἐλεφαντίνης ἐστὶν ὁ μικρὸς καταράκτης, ἐφ' ᾧ καὶ θέαν τινὰ οἱ σκαφῖται τοῖς ἡγεμόσιν ἐπιδείκνυνται.* Possibly the author of the *π. ἑρμ.*, who is specially interested in Egypt, has this passage in mind. Here he seems to be complimentary; in other passages (§§ 115, 121, 126, 187, 188, 236, 237, 238, 239) *τις* usually introduces an offending author,—mostly some schoolman occupied with scholastic futilities.

116 22 *μόνος* and *αὐτὸς* are found combined in *π. ὕψ.* XXXV 4 *καὶ ποταμοὺς ἐνίοτε τοῦ γηγένους ἐκείνου καὶ αὐτοῦ μόνου προχέουσιν πυρός*, 'that pure and unmixed subterranean fire.' Here the words mean one who lives 'all alone,' an eremite, a recluse. There is no independent authority for the existence of *αὐτίτης* in Aristotle, though *μονώτης* is found in *Eth. Nic.* 1 7 etc. Cp. § 144.

116 23 The verb *ἐλελίζειν* occurs in Xen. *Anab.* 1 8, 18 *ὡς δὲ πορευομένων ἐξεκύμαινέ τι τῆς φάλαγγος* (cp. *π. ἑρμ.* § 84), *τὸ ὑπολειπόμενον ἤρξατο δρόμῳ θεῖν· καὶ ἅμα ἐφθέγξαντο πάντες οἷον τῷ Ἐνυαλίῳ*

ἐλελίζουσι, καὶ πάντες δὲ ἔθεον: and *Anab.* v 2, 14 ἐπεὶ δ' ἐπαιάνισαν καὶ ἡ σάλπιγξ ἐφθέγξατο, ἅμα τε τῷ Ἐνυαλίῳ ἠλέλιξαν καὶ ἔθεον δρόμῳ οἱ ὁπλῖται, κτλ.

118 1 Abrupt transition to ἀλληγορία. The same example is used to illustrate δεινότης in § 243.

118 3 Possibly χαμᾶθεν should be read: see Liddell and Scott, s.v.

118 6 συγκαλύμματι: a late word,—LXX, etc.

118 11 The suggestion ἐν ἀδύτῳ (for P's ἐν αὐτῷ) made by a later hand in the margin of P is distinctly interesting.

118 16 This line is given in Aristot. *Poet.* XXII 2, and in Aristot. *Rhet.* III 2, 12, where the notes of Cope and Sandys should be consulted, the second line οὕτω συγκόλλως ὥστε σύναιμα ποιεῖν being preserved by Athenaeus (X 452).—Perhaps as a modern specimen of 'allegory' might be quoted D. G. Rossetti's lines in *The House of Life* (Sonnet xlv): "Because our talk was of the cloud-control | And moon-track of the journeying face of Fate," i.e. We talked of the uncertainty of human destinies.—For Cleobulina, see Bergk *P. L. G.*[4] II p. 62, and Bursian's *Jahresber.* XXVIII 1 p. 86. The line is inferred to be by Cleobulina from a reference to it in Plut. *Sept. Sap. Conviv.* c. 10.

118 23 In the π. ἑρμ. the preposition ἐν is occasionally used with something of an instrumental force, as in the Greek Testament: cp. p. 66 l. 9, p. 178 l. 9, p. 148 l. 17.

118 24 Xen. *Anab.* I 8, 20 τὰ δ' ἅρματα ἐφέρετο τὰ μὲν δι' αὐτῶν τῶν πολεμίων, τὰ δὲ καὶ διὰ τῶν Ἑλλήνων κενὰ ἡνιόχων.

120 3 συμβέβληται: for the tense, cp. p. 86 lines 4 and 6. The perfect has almost a 'gnomic' force in these passages.

120 6 Cp. "it strikes | On a wood, and takes, and breaks, and cracks, and splits" (Tennyson, *Princess*), or "Grate on their scrannel pipes of wretched straw" (Milton, *Lycidas*).—The quotation from the *Iliad* is elliptical, as often. In full the passage runs: Αἴας δ' ὁ μέγας αἰὲν ἐφ' Ἕκτορι χαλκοκορυστῇ | ἵετ' ἀκοντίσσαι.

120 16 Bergk, who claims the fragment for Sappho, reads: χαμαὶ δ' ἐπιπορφύρει ἄνθος. But this involves the shortening of the υ.

120 20—26 Some lines are omitted in this passage as quoted by Demetrius. With the last line, cp. William Morris, *Story of Sigurd*

the Volsung, Book II: "Therewith was the Wrath of Sigurd laid soft in a golden sheath | And the peace-strings knit around it; for that blade was fain of death; | And 'tis ill to show such edges to the broad blue light of day, | Or to let the hall-glare light them, if ye list not play the play."

122 2 The word 'band' rather than 'stripe' has been chosen in the Translation, so as not in any way to beg the difficult question referred to in the Introduction p. 54 supra. The immediate context may well suggest that some domestic decoration is intended,—a carpet, or a band of purple paint or encaustic. On the other hand, the laticlave is clearly meant by *τῷ πλάτει τῆς πορφύρας* in Lucian's *Demonax* c. 41 *ἰδὼν δέ τινα τῶν εὐπαρύφων ἐπὶ τῷ πλάτει τῆς πορφύρας μέγα φρονοῦντα*. And in the use of *σημεῖον* on p. 122 l. 3 there may be a direct reference to the fact that *σημεῖον* was used for 'clavus' and *ἡ πλατύσημος* (sc. *ἐσθὴς*) for 'tunica laticlavia.'

122 13 This is not a final line in Homer (*Il.* XII 113), but the first of three consecutive lines: *νήπιος, οὐδ' ἄρ' ἔμελλε κακὰς ὑπὸ κῆρας ἀλύξας* (not *ἀλύξειν*) | *ἵπποισιν καὶ ὄχεσφιν ἀγαλλόμενος παρὰ νηῶν* | *ἆψ ἀπονοστήσειν προτὶ Ἴλιον ἠνεμόεσσαν*.

124 3 *παράκειται*: defects of qualities: 'adfinia vitia sunt.' Cp. "finitima et propinqua vitia" (*ad Herenn.* IV c. 10).—Perhaps that part of the study of style which is negative—which teaches us what to avoid—is even more useful than the positive,—that which teaches us what to admire.

124 7 *γειτνιῶντος*: the *π. ἑρμ.* shares this use of *γειτνιᾶν* with Aristotle, *καὶ ὅλως δὲ τὸ τίμιον ἄγειν εἰς τὸ καλόν, ἐπείπερ γε δοκεῖ γειτνιᾶν* (*Rhet.* I 9, 30).

124 11 For Sophocles in his less inspired moments, cp. *π. ὕψ.* p. 241. The authorities who ascribe this line to him are mentioned in Nauck² p. 265. The fault here censured is of the same order as Wordsworth's "prominent feature like an eagle's beak" (of the human nose), or Milton's "with hatefullest disrelish writhed their jaws." It is a fault to which the heightened style is always liable, even when it does not actually fall into it: cp. Tennyson's description of a fish-basket in *Enoch Arden*, or of a game-pie in *Audley Court*. For a burlesque of this style, see *Rejected Addresses*, where Doctor Johnson's Ghost is made to describe a door with knocker and bell as "a ligneous barricado, decorated with frappant and tintinnabulant appendages." The parody here is not much more extreme than Dr

Johnson's own change of "when we were taken upstairs, a dirty fellow bounced out of the bed on which one of us was to lie" into "out of one of the beds on which we were to repose, started up at our entrance a man as black as a Cyclops from the forge" (the first sentence in a private letter, the second—relating the same incident—in the *Journey to the Hebrides*; the example is given by Lord Macaulay).

124 17 λιθοβολοῦντος: late,—LXX, N. T., Plutarch, etc.

124 21 The reference is to Aristot. *Rhet.* III 3, 1 τὰ δὲ ψυχρὰ ἐν τέτταρσι γίγνεται κατὰ τὴν λέξιν, ἔν τε τοῖς διπλοῖς ὀνόμασιν, οἷον Λυκόφρων κτλ. The four points mentioned by Aristotle are, in order: (1) compound words, (2) obscure words, (3) 'epithets,' (4) metaphors. There is clearly a gap in our text of the π. ἑρμ.

124 22 Alcidamas: mentioned also in § 12. See Aristot. *Rhet.* III 3; Brzoska's article in Pauly-Wissowa I pp. 1533—1539; *D. H.* p. 41.

124 24 For the insertion of εἰ, cp. p. 102 l. 10.

124 25 It does not seem necessary to insert οἷον after ψυχρόν: cp. p. 162 l. 20, p. 180 l. 15, p. 106 l. 5.

124 26 Possibly the author of this conceit may be Gorgias, to whom the words "χλωρὰ καὶ ἔναιμα τὰ πράγματα" are attributed in Aristot. *Rhet.* III 3, 4.

126 1 Cp. p. 90 l. 28 supra. In English, cp. Pope's satirical line "And ten low words oft creep in one dull line" (*Essay on Criticism*). On the other hand, a succession of long syllables has a fine effect in Swinburne's "All thy whole life's love, thine heart's whole" (*Songs before Sunrise*).

126 4 Cp. Aristot. *Rhet.* III 8, 3 διὸ ῥυθμὸν δεῖ ἔχειν τὸν λόγον, μέτρον δὲ μή· ποίημα γὰρ ἔσται. ῥυθμὸν δὲ μὴ ἀκριβῶς· τοῦτο δὲ ἔσται ἐὰν μέχρι του ᾖ. For examples of the neglect of this principle in English prose, see Abbott and Seeley's *English Lessons* pp. 94 ff., or Ruskin's *Frondes Agrestes* § 60 and certain passages in Blackmore's *Lorna Doone*. In Latin, cp. "Urbem Romam a principio reges habuere," Tac. *Annal.* init.

126 10 The analogy between imposture and frigidity is certainly good. But it must be remembered that such elaborate language is often half-playfully used by modern writers: e.g. by Tennyson in the passage of *Audley Court* referred to in the note on p. 124 l. 11, or

when he describes ladies' angular handwriting as "such a hand as when a field of corn | Bows all its ears before the roaring East." Cp. § 120. Charles Lamb is fond of such mock-heroics and quaint elegances.

126 11 For this, as well as other proverbs, see end of Notes.

126 14 Gorgias and Isocrates may be specially meant. The marginal note in P (*σημείωσαι ὅπως ἐναντίως φησὶ τῶν ἄλλων*) probably refers to our author's dissent from the doctrine of the Isocratic school.

126 16 For Polycrates, see Jebb *Att. Or.* II pp. 94—96 and p. 103 n. 2, and Spengel *Art. Script.* pp. 76, 77.

126 17 E. Maass (*Hermes* XXII 576) would supply *Θερσίτην*, or some such name.

126 29 Cp. Pope (in mock-heroic style): "To where Fleet-ditch with disemboguing streams | Rolls the large tribute of dead dogs to Thames" (*Dunciad*, Book II).—The Nile and the Danube are mentioned together in *π. ὕψ.* XXXV 4.

128 4 For the inserted *ἢ* cp. p. 128 l. 11 *ἢ καὶ ὅτι κτλ.*

128 6 *ἀκουσθῆναι*: the active would be more usual, e.g. Eurip. *Med.* 316 *λέγεις ἀκοῦσαι μαλθακά*. But as Kühner (*Gramm. d. gr. Sprache*[2] II 585) remarks, the active and the passive are found side by side even in writers of the classical period, e.g. Isocr. 12, 156 *ποιήσομαι τὴν ἀρχὴν τῶν λεχθησομένων ἀκοῦσαι μὲν ἴσως τισὶν ἀηδῆ, ῥηθῆναι δ' οὐκ ἀσύμφορον.*—*ὁδὸν ἀνοιγνύναι* (l. 7) = *viam aperire.*

128 24 The meaning is that the last of the three varieties, that specified (*εἰρημένη*) as 'impossible' (l. 20), is the one which specially bears that name.—*ἐξαιρέτως* = *κατ' ἐξοχήν*, *par excellence*: late,—Philo, Plutarch, etc.

128 27 *κωμῳδοποιοί*: specifically Attic word. See *Classical Review* XIV 211 (article by H. Richards on the use of *τραγῳδὸς* and *κωμῳδός*).

128 29 As Hammer has pointed out, the mannered inversion *τῶν Περσῶν τῆς ἀπληστίας* is characteristic of the *π. ἑρμ.* (and, it may be added, of the *π. ὕψ.* as well): cp. p. 78 l. 10, p. 96 l. 24, p. 106 l. 2, p. 116 l. 4, p. 124 l. 5, p. 126 l. 19, p. 164 l. 18. Here the order is the more awkward that a preposition governing the genitive is used: contrast p. 146 l. 19 *ἐπὶ τῆς ἀπληστίας τῶν Περσῶν.*

130 3 The fragments of Sophron have been collected by Kaibel *Comicorum Graecorum Fragmenta* pp. 152—181, and by Botzon in his *Sophroneorum Mimorum Reliquiae.* Norden (*Kunstprosa* I pp. 46—48)

gives some account of Sophron's rhythmical prose, and comments on this revival of interest in it during the 1st century A.D. (the period to which he assigns the π. ἑρμ.), when composition with a strongly marked rhythm was much affected by the Greek rhetoricians. Suidas says: Σώφρων Συρακούσιος, Ἀγαθοκλέους καὶ Δαμνασυλλίδος· τοῖς δὲ χρόνοις ἦν κατὰ Ξέρξην καὶ Εὐριπίδην, καὶ ἔγραψε μίμους ἀνδρείους καὶ μίμους γυναικείους· εἰσὶ δὲ καταλογάδην, διαλέκτῳ Δωρίδι. καὶ φασὶ Πλάτωνα τὸν φιλόσοφον ἀεὶ αὐτοῖς ἐντυγχάνειν, ὡς καὶ καθεύδειν ἐπ' αὐτῶν ἔστθ' ὅτε, viz. "Sophron of Syracuse, the son of Agathocles and Damnasyllis, was contemporary with Xerxes and Euripides and wrote mimes for men and mimes for women; they are in prose and in the Doric dialect. It is said that the philosopher Plato was always reading them,—in fact, that he sometimes slept with them under his pillow." In this passage, the mention of Xerxes seems to point to confusion between Epicharmus and Sophron, whose date may be inferred from the fact that his son Xenarchus lived under the tyrant Dionysius. By μῖμοι ἀνδρεῖοι are meant such subjects as the Γέροντες, Ἁλιεῖς, Ἄγγελος, etc.); by μῖμοι γυναικεῖοι such as the Ἰσθμιάζουσαι, Πενθερά, etc. In the *Poetics* 1 7 Aristotle says: οὐδὲν γὰρ ἂν ἔχοιμεν ὀνομάσαι κοινὸν τοὺς Σώφρονος καὶ Ξενάρχου μίμους καὶ τοὺς Σωκρατικοὺς λόγους, οὐδὲ εἴ τις διὰ τριμέτρων ἢ ἐλεγείων ἢ τῶν ἄλλων τινῶν τῶν τοιούτων ποιοῖτο τὴν μίμησιν (cp. S. H. Butcher's edition, pp. 142, 143). The following sections of the π. ἑρμ. refer to Sophron: §§ 128, 147, 151, 153, 156, 162 (in § 156 his μῖμοι are called δράματα). Cp. L. Hirzel *Der Dialog* 1 20 ff.

130 16 For the humour of Lysias, see Jebb's *Attic Orators* 1 pp. 184, 185, 194, and Blass *Att. Bereds.* 1 pp. 398, 632. Blass *Griech. Bereds.* p. 51 may also be consulted, especially with regard to Maslovius' (Maslow's) proposed substitution of Ἀριστοφάνους for Ἀριστοτέλους in this passage: as he points out, prose-writers (not poets) are here in question.

130 17 Cp. such English examples as: "Like a man made after supper of a cheese-paring: when a' was naked, he was, for all the world, like a forked radish, with a head fantastically carved upon it with a knife," *Second Part of King Henry IV*, Act III Sc. 2.

132 6 οὖν (if the reading is right) must mean *denique*.

132 7, 8 Hom. *Odyss.* IX 369 Οὖτιν ἐγὼ πύματον ἕδομαι μετὰ οἷς ἑτάροισι, | τοὺς δ' ἄλλους πρόσθεν· τὸ δέ τοι ξεινήϊον ἔσται.—It should be noticed that P gives ξένειον, both here and in § 152.

132 13 Xen. *Anab.* VI 1, 13 *ἐνταῦθα κρότος ἦν πολύς, καὶ οἱ Παφλαγόνες ἤροντο εἰ καὶ γυναῖκες συνεμάχοντο αὐτοῖς· οἱ δ' ἔλεγον ὅτι αὗται καὶ αἱ τρεψάμεναι εἶεν βασιλέα ἐκ τοῦ στρατοπέδου.*

134 7 The literal translation probably is 'in the writings of Xenophon': cp. p. 152 l. 5, p. 80 l. 18, p. 94 l. 28. It has, indeed, been maintained that in later Greek *παρὰ* c. dat. is = *ὑπὸ* c. genit.; but usually, if not always, the local sense will be found to be prominent, e.g. Dionys. Hal. *de Thucyd.* c. 23 *οὔθ' αἱ διασωζόμεναι παρὰ πᾶσιν, ὡς ἐκείνων οὖσαι τῶν ἀνδρῶν, πιστεύονται*: id. *ib.* c. 39 *τοῦτο δὲ ὅμοιόν ἐστι τῷ λέγειν ὅτι παρὰ τοῖς τυράννοις οὐ μισοῦνται τύραννοι.*

134 9 More than one example of this kind of pleasantry will be found in the opening scene of the *Merchant of Venice.*

134 13 Finckh would expunge *ὥσπερ καὶ* in l. 13 and *ὥσπερ* in l. 14, and substitute *ὥσπερ* for *ὡσπερεὶ* in l. 15.

134 18 Possibly P's *παραδείξομαι* should be preserved, as another instance of that curious love of variety which gives *ἐπαινεσόμεθα* in § 292 but *ἐπαινέσομεν* in § 295, *περὶ κακοζηλίας* in § 189 but *περὶ τὴν λέξιν* in § 188.

134 26 Xen. *Anab.* III 1, 31 *ἀλλὰ τούτῳ γε οὔτε τῆς Βοιωτίας προσήκει οὐδὲν οὔτε τῆς Ἑλλάδος παντάπασιν, ἐπεὶ ἐγὼ αὐτὸν εἶδον ὥσπερ Λυδὸν ἀμφότερα τὰ ὦτα τετρυπημένον. καὶ εἶχεν οὕτως.*

136 4 Weil says that he would rather see the shield of the sleeping Amazon under her head than on her head ("ich sähe den Schild der schlafenden Amazone lieber unter ihrem Kopfe *ὑπὸ τῇ κεφαλῇ* als auf ihrem Kopfe *ἐπὶ τῇ κεφαλῇ*," *Neue Jahrb. für Philol. und Pädag.* LXXIII 705); and so he would read *ὑπό*. But the alternatives are not fully grouped; and the fact is overlooked that a shield might be an uncomfortable pillow even for an Amazon. In late as in early Greek *ἐπὶ* with the dative may mean simply *beside*, as in Homer's *αἱ δὲ νέμονται | παὶρ Κόρακος πέτρῃ ἐπί τε κρήνῃ Ἀρεθούσῃ* (*Odyss.* XIII 407), or *οἱ δ' ἀγορὰς ἀγόρευον ἐπὶ Πριάμοιο θύρῃσι | πάντες ὁμηγερέες, ἠμὲν νέοι ἠδὲ γέροντες*, where it is certainly not implied that the old men and the young were seated *on* the doors.—In § 138 and § 137 the author shows a clear perception of the fact that style owes as much to what is left unsaid as to what is said,—that a pointed brevity is most effective.

136 13 Or "the exemption of his territory from further pillage," as Mr Dakyns more neatly renders it in his Translation of

Xenophon's Works. The full sentence in Xen. *Anab.* I 2, 27 is: μετὰ δὲ ταῦτα ἐπεὶ συνεγένοντο ἀλλήλοις, Συέννεσις μὲν ἔδωκε Κύρῳ χρήματα πολλὰ εἰς τὴν στρατιάν, Κῦρος δὲ ἐκείνῳ δῶρα ἃ νομίζεται παρὰ βασιλεῖ τίμια, ἵππον χρυσοχάλινον καὶ στρεπτὸν χρυσοῦν καὶ ψέλια καὶ ἀκινάκην χρυσοῦν καὶ στολὴν Περσικήν, καὶ τὴν χώραν μηκέτι διαρπάζεσθαι, τὰ δὲ ἡρπασμένα ἀνδράποδα, ἥν που ἐντυγχάνωσιν, ἀπολαμβάνειν.

136 23 Cp. the repetition of 'till I die' in Tennyson's *Maud*, or of 'the love of' in the Dedication of his *Idylls*, or of 'all made of' in *As You Like It* v 2.

136 24 The fragments of Sappho quoted in the π. ἑρμ. are for the most part given in an abbreviated or allusive form and without much regard to verse-arrangement. Perhaps, therefore, it is better to let them remain imbedded in the text, rather than attempt to arrange them metrically. For the present fragment, see H. Weir Smyth *Greek Melic Poets* p. 35 and H. T. Wharton *Sappho* p. 145.

138 3 δεινότητας. Spengel suggests δεινότητα. But cp. p. 132 l. 12 p. 180 l. 21.

138 4 ἐπιχαρίτως: in support of his emendation, Finckh compares p. 130 l. 9.

138 6 For this passage, see H. Weir Smyth *Greek Melic Poets* pp. 34, 249, 250; and H. T. Wharton's *Sappho* pp. 136—138.

138 12 See H. Weir Smyth *op. cit.* pp. 20, 220, 221, with the reference there given to Hesiod *Op. et D.* 582 ff.

140 1 Wilamowitz-Moellendorff (*Hermes* XXXIV p. 629) takes the reference to be to the ὦτος, or long-eared owl, and quotes Aristot. *Hist. An.* VIII 597 b 23 ἔστι δὲ κόβαλος καὶ μιμητὴς καὶ ἀντορχούμενος ἁλίσκεται. Weil suggests κἀκ κόλακος ('and of flatterers bred'), but the plural τὰ μὴ συνήθη ὀνόματα seems to favour Wilamowitz' emendation. Cp. Aristoph. *Vesp.* 42 ff. for κόρακος converted into κόλακος by the lisping Alcibiades.

140 7 Cp. H. T. Wharton's *Sappho* pp. 131, 132.

140 10 ὁ λαμπρότερος: it has been suggested that τῆς σελήνης should be supplied. Spengel, however, proposes λαμπρότατος, just as on p. 76 l. 17 he proposes μικρόταται for μικρότεραι. See, however, for the confusion of the comparative and superlative in later Greek, J. H. Moulton 'Grammatical Notes from the Papyri' (*Classical Review* XIV 439), and cp. Blass *New Test. Grammar* (H. St J. Thackeray's translation) pp. 33, 141. Cp. Mod. Gk ὁ λαμπρότερος (superl.).

140 13 Cp. Kaibel *Comicorum Graecorum Fragmenta* p. 159. There is some similarity in Pope's humorous comparison: "Millions and millions on these banks he views, | Thick as the stars of night, or morning dews, | As thick as bees o'er vernal blossoms fly, | As thick as eggs at Ward in pillory." (*Dunciad*, Book III.)

140 16 διαπαίζουσα: late in this sense,—Josephus, Plutarch, Diog. Laert., etc.

140 19 Sappho's lines are thus written and arranged in Smyth's *Greek Melic Poets* p. 33: Υ̓́ψοι δὴ τὸ μέλαθρον | Ὑμήναον | ἀέρρετε τέκτονες ἄνδρες· | Ὑμήναον. | γάμβρος ἐσέρχεται ἴσσος Ἄρευι, | ἄνδρος μεγάλω πόλυ μείζων. See also H. T. Wharton's *Sappho* pp. 130, 131.

140 23 Some ancient *Télémaque* seems to be in question. W. Christ (*Griech. Litt.*[3] p. 592) suggests παρὰ Τηλέφῳ, meaning a grammarian Telephus of Pergamus who lived under the Antonines (cp. Müller *F. H. G.* III 634).

142 2 Cp. *Don Juan* c. 1 (of College) "For there one learns—'tis not for me to boast; | Though I acquired—but I pass over *that*."

142 3 καὶ.....δὲ occurs also on p. 76 l. 20 and p. 148 l. 25.—ἀπὸ στίχου ἀλλοτρίου: see Introd. p. 63 supra. The reference is, of course, to the art of parody. Cp. Aristot. *Rhet.* III 11, 6.

142 7 κωμῳδεῖσθαι: specifically Attic meaning (κωμῳδεῖν used in the same sense as σκώπτειν three lines above).

142 11 Usener (*Rhein. Mus.* XXIII 336) has pointed out that δελφύι, not δελφοῖ, would be the locative form corresponding to δελφύς. He suggests ἀδελφὸν παιδίον ὖμιν ἁ κύων φέρει. The 'allegory' probably lies, as he says, in the use of παιδίον for σκυλάκιον.

142 12—16 For these passages of Sophron, see (besides the references given to Kaibel at the foot of the Translation) Botzon *Sophr. Mim. Reliq.* pp. 15, 9.

142 19 Cp. § 130 supra, where the same passage is quoted.

144 3 Boulias: cp. Kaibel *Comic. Graec. Fragm.* pp. 171, 172: "Bulias non rhetor sed iudex ἀναβαλλόμενος ἀεὶ καὶ ὑπερτιθέμενος τὰς κρίσεις in proverbio est: Βουλίας δικάζει Zenob. vulg. II. 79. homo est nomine suo semper condigne faciens."

144 4 See Meineke *F. C. G.* IV 78 for '*Ἀνατιθεμένη ἢ Μεσσηνία.*'—For Menander in general, cp. Croiset *Litt. Grecque* III pp. 611—620 and G. Guizot's *Ménandre.*

144 11 According to this view Macaulay, by repeating the word 'gave,' constructs a more elegant sentence than Hume in the following example: (1) Macaulay: "The Puritans hated bear-baiting, not because it gave pain to the bear, but because it gave pleasure to the spectators" (*History of England*, c. 2); (2) Hume: "Even bear-baiting was esteemed heathenish and unchristian; the sport of it, not the inhumanity gave offence" (*History of England*, c. 62).

144 22 *ἔπρισεν*: Cobet (*Collectanea Critica* p. 237) suggested *ἔπριεν*, which he thinks was written *ἔπρειεν* and so corrupted into *ἔσπειρεν*. But the aorist is better, as there is a designed uniformity of tense and sound.

144 24 *ἐπιπληθύωνται*: this verb does not occur elsewhere in extant Greek literature.

144 27 Cp. note referring to p. 104 l. 30 supra.

144 28 The words of Aristotle (*Hist. Anim.* IX 32) are: *γηράσκουσι δὲ τοῖς ἀετοῖς τὸ ῥύγχος αὐξάνεται τὸ ἄνω γαμψούμενον ἀεὶ μᾶλλον, καὶ τέλος λιμῷ ἀποθνήσκουσιν.*

146 2 ff. Another fragment of Egyptian lore. Cp. Plutarch *Is. et Osir.* 63 *αἱ δ' ἐν τοῖς ὄμμασιν αὐτοῦ* (sc. *τοῦ αἰλούρου*) *κόραι πληροῦσθαι μὲν καὶ πλατύνεσθαι δοκοῦσιν ἐν πανσελήνῳ, λεπτύνεσθαι δὲ καὶ μαραυγεῖν ἐν ταῖς μειώσεσι τοῦ ἄστρου.*

146 8 The author clearly has scenes, and lines, of comedy in mind throughout §§ 159, 160, 161. With l. 13, cp. Aristoph. *Aves* 486: *διὰ ταῦτ' ἄρ' ἔχων καὶ νῦν ὥσπερ βασιλεὺς ὁ μέγας διαβάσκει | ἐπὶ τῆς κεφαλῆς τὴν κυρβασίαν τῶν ὀρνίθων μόνος ὀρθήν.*

146 19 Aristoph. *Ach.* 85 *παρετίθει δ' ἡμῖν ὅλους | ἐκ κριβάνου βοῦς.*

146 23 Cp. § 127 supra, with the references there given.

146 24 See H. T. Wharton's *Sappho* p. 153. The 'commentator on Hermogenes' there referred to is Gregorius Corinthius (Walz, *Rhet. Graeci*, VII 2, 1236).

146 29 *Ἔρως*, written by a later hand in P, is due to a confused repetition of *ἔρωτες* and anticipation of *Ἔρωτος*.

148 15 Cp. H. Weir Smyth, *Greek Melic Poets*, p. cxv.

148 16 ἄγροικον: specifically Attic word. Also found in § 217.

148 27 ff. Cp. Hor. *Ars Poet.* 231 "effutire leves indigna tragoedia versus, | ut festis matrona moveri iussa diebus, | intererit satyris paulum pudibunda protervis. | non ego inornata et dominantia nomina solum | verbaque, Pisones, satyrorum scriptor amabo."

148 28 & 31 σάτυρον: the plural is more usual than the singular in this sense of 'satyric play'; cp. Aristoph. *Thesm.* 157 ὅταν σατύροις τοίνυν ποιῇς, καλεῖν ἐμέ. For the singular, Mr H. Richards (*Classical Review* XIV 205) quotes *C. I. G.* 2758 iv as well as this passage of the π. ἑρμ. In P's marginal note, οἱ σάτυροι will be observed.

150 3 The 'far-gleaming pouch' may perhaps have been a cant expression for a protuberant body. Casaubon conjectured ὁ Τηλαύγους, comparing Athenaeus V 220 A πεφύκασι δ' οἱ πλεῖστοι τῶν φιλοσόφων τῶν κωμικῶν κακήγοροι εἶναι, εἴ γε καὶ Αἰσχίνης ὁ Σωκρατικὸς ἐν μὲν τῷ Τηλαύγει Κριτόβουλον τὸν Κρίτωνος ἐπ' ἀμαθίᾳ καὶ ῥυπαρότητι βίου κωμῳδεῖ, τὸν δὲ Τηλαύγην αὐτὸν ἱματίου μὲν φορήσεως καθ' ἡμέραν ἡμιωβόλιον κναφεῖ τελοῦντα μισθόν, κωδίῳ δὲ ἐζωσμένον καὶ τὰ ὑποδήματα σπαρτίοις ἐνημμένον σαπροῖς.

Telauges as a proper name occurs in § 291 infra: there is here a play on the personal name.

150 4 Athenaeus IV 158 B καὶ Κράτης δ' ὁ Θηβαῖος ἔλεγεν· μὴ πρὸ φακῆς λοπάδ' αὔξων | εἰς στάσιν ἄμμε βάλῃς. Crates the Theban was a Cynic philosopher, a pupil of Diogenes, and a contemporary of Theophrastus. He wrote in prose and verse, praising simplicity of life. ποιητικὴ here may refer to some satirical 'Poetic' of his composition, or to his poetry in general. Cp. § 259.

150 6 ὡς τὸ πλέον, 'for the most part': only here in this particular form.

150 6, 7 Cp. "quamquam ridentem dicere verum | quid vetat?" (Hor. *Sat.* I 1, 24). *Ridendo praecipere* is as important a principle as *laudando praecipere*. A true word may well be spoken in jest.

150 8 "Nothing," says Goethe, "is more significant of men's character than what they find laughable." George Eliot, who quotes this remark in her *Essay on Heine*, would say "culture" rather than "character."

150 10 Apparently some such word as ἐκάλει or εἶπε has fallen out before Πηλέα. The correction Πηλέα is confirmed by Athen. IX 383 C ἐπιτιμῶντες δέ τινι (οἱ μάγειροι) φασίν· μὴ δεῖν τὸν Οἰνέα Πηλέα

ποιεῖν, and by Eustath. *ad Il.* p. 772 ἡ δὲ τοιαύτη κατ᾽ οἶνον ἔννοια περὶ τοῦ ἥρωος Οἰνέως ἔφηνε καὶ λόγον ἀστεῖον ἐπὶ καπήλῳ οἶνον ταράττοντι, ὡς καὶ τὸν τρυγίαν συνεμπολᾶν. ἤκουσε γάρ ποθεν εὐτραπέλως τό· μὴ ποίει τὸν Οἰνέα Πηλέα, τουτέστι μὴ τὸν τρυγίαν κυκῶν καὶ τῷ κρητῆρι παραμιγνὺς μετάβαλλε τὸν οἶνον ὡς εἰς πηλόν, ᾧ δοκεῖ παρωνομάσθαι παιγνημόνως ὁ Πηλεύς.

150 15 Cp. Seneca, *Dial.* ii᾽ (*de Constantia Sapientis*) c. 17, "Chrysippus ait quendam indignatum, quod illum aliquis *vervecem marinum dixerat*" (quoted by Schneider), and Diog. Laert. vii 1, 2 καὶ Ἀπολλώνιος δέ φησιν ὁ Τύριος ὅτι ἰσχνὸς ἦν (Ζήνων), ὑπομήκης, μελάγχρους, ὅθεν τις αὐτὸν εἶπεν Αἰγυπτίαν κληματίδα, καθά φησι Χρύσιππος ἐν πρώτῳ Παροιμιῶν (quoted by Finckh and Liers).—The seeming dependence of this passage of the π. ἑρμ. on Chrysippus is another indication of comparatively late date.

For similar expressions in English, cp. 'corn-stalk' of a New-South-Wales man, 'blue-nose' of a Nova Scotian, etc.

150 16, 17 Victorius brackets τὸν ἐν τῇ θαλάσσῃ as a gloss on θαλάσσιον. But there seems a special allusion to the follies of the landsman when he finds himself in a boat. With πρόβατον cp. *vervex*: a 'sheep at sea' would be specially helpless and foolish. Aristoph. *Nub.* 1203 ἀριθμός, πρόβατ᾽ ἄλλως. Sophron is thought by Ahrens to have coined a phrase προβάτου προβάτερον, οἷος οἰότερον (Kaibel *C. G. F.* p. 173). It is unnecessary to suppose that a *fish* is here meant by θαλάσσιον πρόβατον.

150 21 Aristot. *Rhet.* iii 2, 13 has: κάλλος δὲ ὀνόματος τὸ μέν, ὥσπερ Λικύμνιος λέγει, ἐν τοῖς ψόφοις ἢ τῷ σημαινομένῳ, καὶ αἶσχος δὲ ὡσαύτως.

150 24 Th. Gomperz (*Philodem und die ästhetischen Schriften der Herculanischen Bibliothek*, p. 71) suggests ἀνθοφόρου χλόας, and compares Eurip. *Cycl.* 541 ἀνθηρᾷ χλόῃ.

150 26 Any English learner of Italian who has had lessons from a good teacher will remember the delight with which the true pronunciation of words like *donna* and *bella* was expounded. Such delight we may safely assume the author of the π. ἑρμ. to have taken in the names Ἀννοῶν and Καλλίστρατος.

152 1 The expression οἱ Ἀττικοὶ seems to betoken a late standpoint, though οἱ Ἀττικοὶ ῥήτορες (perhaps an interpolation) occurs in Aristot. *Rhet.* iii 11, 16 and οἱ Ἀθήνησι ῥήτορες in *Rhet.* iii 17, 10.

At all events, the extract from Theophrastus (§ 173) does not seem to extend as far as here.—On the question of the grammatical forms, see Kühner *Gramm. d. gr. Sprache*[2] I pp. 394, 395; Meisterhans *Gramm. d. att. Inschriften*[2] p. 107 (the confirmation here given to the statement in the π. ἑρμ. is noteworthy); G. Meyer *Griech. Gramm.*[2] p. 321.

152 3 About ἀρχαῖοι there is something of the notion conveyed by 'prisci' homines.

152 7 This use of διά, to denote the material of which a thing is formed, is late—perhaps not earlier than Diodorus and Dionys. Halic. Other instances on p. 76 l. 10 (which should be compared with p. 86 l. 23, p. 176 l. 25), p. 74 l. 18, p. 104 l. 12.

152 16 Cp. Theocr. xv 88 ἐκκναισεῦντι πλατειάσδοισαι ἅπαντα.

152 17 The general standpoint here is surely late. The past tense is itself significant.

152 20 Spengel suggests ἄλλοις; but see n. on p. 90 l. 18 supra. If any change were to be suggested, it might be (with Goeller) that of παρατεχνολογείσθω to παρατετεχνολογήσθω (cp. λελέχθω § 41).

152 24 Gennadius suggests τόπου in place of τρόπου.

152 25 Dionysius treats of the γλαφυρὰ σύνθεσις in his *de Comp. Verb.* The author of the π. ἑρμ. must, therefore, either be of earlier date than Dionysius, or (if later) have been ignorant, or have feigned ignorance, of his work.

152 29 Cp. p. 126 l. 5 supra.

152 30 For διακρίνοι cp. § 1, where it means 'differentiate,' 'distinguish,' 'mark out.'

154 8 C. Müller (*Fragm. Hist. Graec.* II p. 245) suggests that the reference is to Xenophanes. The 'Dicaearchus' in question is no doubt Dicaearchus Messenius and not the so-called 'Pseudo-Dicaearchus' (for whom see *Ancient Boeotians* p. 10); and Dicaearchus Messenius would be little, if any, earlier than Demetrius of Phalerum.

154 15 Lit. 'for the former (i.e. τὸ ἕδραν ἔχειν) is plain and vehement, while length is elevated.'

154 18 The few words here quoted are meant to indicate the whole of the passage: οὐκοῦν ὅταν μέν τις μουσικῇ παρέχῃ καταυλεῖν καὶ καταχεῖν τῆς ψυχῆς διὰ τῶν ὤτων ὥσπερ διὰ χώνης ἃς νῦν δὴ ἡμεῖς

ἐλέγομεν τὰς γλυκείας τε καὶ μαλακὰς καὶ θρηνώδεις ἁρμονίας, καὶ μινυρίζων τε καὶ γεγανωμένος ὑπὸ τῆς ᾠδῆς διατελῇ τὸν βίον ὅλον, οὗτος τὸ μὲν πρῶτον, εἴ τι θυμοειδὲς εἶχεν, ὥσπερ σίδηρον ἐμάλαξεν καὶ χρήσιμον ἐξ ἀχρήστου καὶ σκληροῦ ἐποίησεν· ὅταν δ' ἐπέχων μὴ ἀνίῃ κτλ. (Plat. *Rep.* III 411 A, B). Hammer (*Philologus* XXXVI 357) defends ἐπ' ἄμφω as meaning "nach beiden Richtungen findet man ἐν τῷ περὶ μουσικῆς λόγῳ des Plato, dass er γλαφυρός ist, vgl. Aps. 383, 12 : ὅταν ἐπ' ἄμφω ἀποδείξῃς."

154 24 Spengel adopts the reading ἐξελεῖς, though he points out that the author has the regular future αἱρήσω in § 29 : cp. §§ 57, 214, 268, 299.

154 28 The full passage in Plat. *Rep.* III 399 D is λύρα δή σοι, ἦν δ' ἐγώ, καὶ κιθάρα λείπεται, καὶ κατὰ πόλιν χρήσιμα· καὶ αὖ κατ' ἀγροὺς τοῖς νομεῦσι σύριγξ ἄν τις εἴη.

156 10 ὀνομάζω is a conjecture of Gale for ὀνομάζει as given in P 1741. Possibly the third person singular may be defended on the ground that τις is to be supplied (cp. π. ὕψ. p. 171), or that some particular authority such as Archedemus (see note referring to p. 86 l. 13) is meant. In other passages (e.g. § 94) the plural is used, in order to indicate more than one authority : here Victorius translates 'nominant,' though reading ὀνομάζει.

156 13 Some of these examples of affectation are probably drawn, as Norden (*Kunstprosa* I 148) points out, from the Asiatic writers of the third century B.C.

156 15 The name of the mother of Alexander the Great being *Olympias.*

156 18 ἡδύχροον : perhaps 'sweet-complexioned,' just as in English 'sweet-breasted' has been applied to the nightingale.

156 21 λεπταῖς : see for this emendation by Radermacher, *Rhein. Mus.* XLVIII 625. Wilamowitz, *Hermes*, XXXIV 629, suggests λιγείαις. Norden (*Kunstprosa* I 148) calls attention to the Ionic rhythm in ὑπεσύριζε πίτυς αὖραις (⏑ ⏑ – – ⏑ ⏑ ⏑ – –).

156 22 Hammer (p. 72 of his dissertation) thinks that Spengel is right in his query "quidni τῆς λέξεως?" The genitive is, indeed, found in other similar passages (such as p. 158 l. 3 and p. 130 l. 9) ; but we must allow for our author's love of variety (e.g. p. 158 l. 3, τοσάδε for the usual τοσαῦτα). Here, too, the concurrence of sigmas may have been avoided. See n. on p. 134 l. 16.

156 25 Σωτάδεια. Sotades lived in the time of Ptolemy Philadelphus, whose court he visited; and the use of the term 'Sotadean' for feeble and affected rhythms is probably of still later date. F. Podhorsky's dissertation *De Versu Sotadeo* (in 'Dissertationes Philologae Vindobonenses,' v pp. 106—184) may be consulted, together with Dionys. Hal. *de Comp. Verb.* c. 4 and Quintil. IX 4, 6 and 90. A schol. on *Il.* XXII 133 says: οὗτος ὁ στίχος μετατιθέμενος Ἰωνικῶς γίνεται ἀπὸ μείζονος· 'σείων μελίην Πηλιάδα δεξιὸν κατ' ὦμον.' ἀλλ' ἡ σύνθεσις καὶ τὸν ἄρρενα τόνον τεθήλυκεν: cp. Athen. XIV 620 E ὁ δὲ Ἰωνικὸς λόγος τὰ Σωτάδου καὶ τὰ πρὸ τούτου Ἰωνικὰ καλούμενα ποιήματα κτλ. The fragments of Sotades have been collected by G. Hermann, *Elem. Doctr. Metr.* p. 444 ff.

158 1 μεταμεμορφωμένῳ: late,—Philo, New Test., Lucian etc.

158 6 The passage of Lysias (*de caede Eratosth.*, ad init.) is: πρῶτον μὲν οὖν, ὦ ἄνδρες (δεῖ γὰρ καὶ ταῦθ' ὑμῖν διηγήσασθαι), οἰκίδιόν ἐστί μοι διπλοῦν, ἴσα ἔχον τὰ ἄνω τοῖς κάτω, κατὰ τὴν γυναικωνῖτιν καὶ κατὰ τὴν ἀνδρωνῖτιν. ἐπειδὴ δὲ τὸ παιδίον ἐγένετο ἡμῖν, ἡ μήτηρ αὐτὸ ἐθήλαζεν· ἵνα δὲ μή, ὁπότε λούεσθαι δέοι, κινδυνεύῃ κατὰ τῆς κλίμακος καταβαίνουσα, ἐγὼ μὲν ἄνω διῃτώμην, αἱ δὲ γυναῖκες κάτω, κτλ.

158 8 For the effective use of familiar words, see *D. H.* pp. 10, 15. Hammer ingeniously suggests that in this line πάντων is a misreading of πᾶν (cp. l. 16), the circumflex having been mistaken for an abbreviation of the syllable των. In P 1741, however, the corruption seems to have been the other way about.

158 18 i.e. the obscurity of Heracleitus is due chiefly to asyndeton: cp. Aristot. *Rhet.* III 5, 6. Dionysius (*de Comp. Verb.* c. 22) says of the αὐστηρὰ ἁρμονία as seen in ancient writings: ἀγχίστροφός ἐστι περὶ τὰς πτώσεις, ποικίλη περὶ τοὺς σχηματισμούς, ὀλιγοσύνδεσμος, ἄναρθρος, ἐν πολλοῖς ὑπεροπτικὴ τῆς ἀκολουθίας, ἥκιστα ἀνθηρά, μεγαλόφρων, αὐθέκαστος, ἀκόμψευτος, τὸν ἀρχαϊσμὸν καὶ τὸν πῖνον ἔχουσα κάλλος. On the subject of ἀμφιβολία, or ambiguity, see also Theon's *Progymn.* pp. 79—81 (Spengel *Rhet. Gr.*) and Quintilian *Inst. Or.* VII 9.

158 24 Philemon: W. Christ *Gesch. d. gr. Litt.*[2] p. 316, Croiset *Litt. Gr.* III pp. 609, 610. Date, 361—262 B.C.

158 27 Nauck *Trag. Graec. Fragm.*[2] p. 864 reckons this line among tragic 'adespota,' but the context favours Meineke's ascription to Menander. Cobet *Nov. Lect.* p. 92 suggested φιλῶ for φίλε, thus

multiplying the verbs unduly perhaps; Nauck (*Rhein. Mus.* VI 468), φίλαι.

160 3, 4 lit. 'along with the conjunctions you will infuse a plentiful lack of emotion into the line,' cp. p. 190 l. 19, which may suggest ἀπάθειαν ἅμα here. (The author of the π. ἑρμ. does not seem to have disapproved of σὺν in composition with another preposition, cp. p. 78 l. 14, p. 168 l. 10. So far, therefore, the conjecture συνεμβαλεῖς appears possible.)

160 7 This interesting passage shows that the Young Samuel of their literature had impressed the imagination of the Greeks. The word κύκνος was substituted for κύκλος in Eurip. *Ion* 162 by Victorius, with the aid of the present passage.

160 12 διαμόρφωσις: late,—Plut., Clem. Alex., etc. Liddell and Scott note the sense of *style* or *character* (of oratory) as cited from Dem. Phal.; but the reference seems to be to this passage of the π. ἑρμ. The idea here appears to be that of 'construction or arrangement of the episode' (what the actors call 'business') devised by the dramatist with an eye to the actor; stage-directions, in fact, expressed or implied.

160 18 τὴν Θρᾴκην κατεστρέψατο occurs in Demosth. *Or.* XI 1.

160 22 ἀπεκατέστησεν: cp. J. H. Moulton's Grammatical Notes from the Papyri, *Classical Review* XV p. 35 and p. 435. The variability there noted by Mr Moulton is illustrated in this treatise, ἀνέμνησεν appearing in this section, but ἠνέμνησεν in section 297.

160 27 φεύγειν: for the infin., see n. on p. 220 supra. The desire for variety explains φεύγειν in § 204 by the side of φευκτέον in § 207 and φευγέτω in § 208.

160 28 For Philistus, see Dionys. Hal. *Ep. ad Pomp.* c. 5 and *D. H.* p. 174; also π. ὕψ. p. 237.

162 5 It is difficult to determine whether ἄν should be added (here and on pp. 168 l. 16, 184 l. 5, 194 l. 21, 200 l. 9) in accordance with classical usage and the usage of this author elsewhere. In the present state of our knowledge of later Greek there is perhaps some advantage in giving prominence to such aberrations from accepted usage. Cp. Aristoph. *Av.* 180, Eurip. *Andr.* 929.

162 10 The natural order of words is appropriate to the χαρακτὴρ ἰσχνός, just as hyperbaton suits the χαρακτὴρ μεγαλοπρεπής.—For Victorius' highly probable emendation, cp. l. 18 τὸ φυσικὸν εἶδος τῆς

τάξεως.—Dionysius states his views with regard to the natural order of words in *de Comp. Verb.* c. 4: cp. *D. H.* pp. 12, 13.

162 16 δοκιμάζω: late (Josephus, Plutarch, etc.) in the sense of 'approve' which it bears here and in § 15.

162 27 αὐτόθεν: 'at once,' 'suddenly,' cp. *π. ὕψ.* p. 195. In §§ 32, 78, 122 the meaning is 'of itself,' 'springing from itself.'

162 29 If ἄν is right, εἶεν or the like may be supplied: ὥσπερανεὶ πολλὰ σ. ἔχ. should possibly be read.

164 2 ἀσημείωτος: late—Philo, and an inscription of Roman imperial times. The verb σημειοῦν occurs in Theophrastus, but the derivative forms are late.

164 4 The treatment of σαφήνεια is brief, but to the point. The *π. ἑρμ.* is more directly concerned with the rhetorical graces than with that cardinal virtue of clearness which Aristotle rightly places first in his definition of style. But his own writing shows that the author was quite alive to the importance of lucidity.

164 5 As Aristotle (*Rhet.* III 12, 6: quoted on p. 39 supra) says, style "fails in clearness both when it is prolix and when it is condensed." The latter case is, of course, Horace's "brevis esse laboro: obscurus fio"; but the lapses of the plain style from clearness belong rather to the former category,—they arise chiefly from 'rambling.'

164 8 Cp. § 5 for elevation as due to long members.

164 9 P has πρέπον ἡρώων here, but πρέπον ἥρωσιν in § 5. In § 96 P has μεταξὺ Ἑλληνικοῖς ὀνόμασιν.

164 10 The triple division of Comedy belongs to the Alexandrian age. Like the reference to Menander and Philemon in § 193, it suggests a later date than that of Demetrius Phalereus.

164 12 κώλοις τριμέτροις is unusual, and Hahne has suggested κώλοις μετρίοις. If right, τριμέτροις must refer to the following three divisions, marking pauses (l. 15) in the examples given: κατέβην χθὲς | εἰς Πειραιᾶ | μετὰ Γλαύκωνος, and ἐκαθήμεθα μὲν | ἐπὶ τῶν θακῶν ἐν Λυκείῳ | οὗ οἱ ἀθλοθέται τὸν ἀγῶνα διατιθέασιν.

164 24 Sc. καὶ εἴ που (συγκρουστέον) βραχέα συγκρουστέον, κτλ.

164 25 'Everything that is young is pretty' will give some of the short syllables.

164 28 The crasis κἀπὶ occurs on p. 94 l. 2 supra; and the use of ἐπὶ may be illustrated by ἐπὶ τὸ αὐτὸ τέλος on p. 192 l. 8.

166 8 The six lines *Il.* XXI 257—262 are meant.

166 23 The references made in this and the following sections to Ctesias point to a later date than that of Dem. Phal., in whose time he had hardly attained the position of a classic. Ctesias' style is characterised in Dionys. Hal. *de Comp. Verb.* c. 10. Like Hippocrates, he was a writer who had been comparatively little influenced by the rhetoric of the schools.—The word ἀδολεσχοτέρῳ also indicates a late date,—Plutarch, etc.

166 28 Finckh (*Philologus* XV p. 154) pointed out that instead of Στρυάγλιος should be read Στρυαγγαῖος, the reference being to the son-in-law of the Median king Astibaras.

168 15 Some Greek passages bearing on the relation of history-writing to poetry are brought together in Norden's *Kunstprosa* I p. 92. With the wording of the present passage, cp. Dionys. Halic. *Ep. ad Pomp.* c. 3 (where the reference is to Herodotus and Thucydides) ἵνα δὲ συνελὼν εἴπω, καλαὶ μὲν αἱ ποιήσεις ἀμφότεραι· οὐ γὰρ ἂν αἰσχυνθείην ποιήσεις αὐτὰς λέγων.

168 16 καλοίη (without ἄν), cp. n. on p. 245 supra.

168 23 παρὰ, in the sense 'because of,' is rarely used of persons. But cp. Aristot. *Rhet.* II 10, 8 δῆλον γὰρ ὅτι παρ' αὐτοὺς οὐ τυγχάνουσι τοῦ ἀγαθοῦ, Isocr. 6, 52 παρὰ τοῦτον γενέσθαι τὴν σωτηρίαν, and Philodem. *Voll. Rhet.* p. 297, 11 Sudh. συνορᾶν οὐ δύνανται, ποῖα παρ' ἡμᾶς αὐτοὺς ἁμαρτάνομεν καὶ ποίων διαπίπτομεν παρὰ τὸ τῶν πραγμάτων ἀνέφικτον. More commonly used of things, as παρ' αὐτὰς τὰς λέξεις § 145. Gregorius (Walz VII 2, p. 1180) transposes the clause and changes the preposition to πρός, thus getting the easy construction ἐλθὼν γὰρ ὁ ἄγγελος πρὸς τὴν Παρύσατιν (Gregorius gives the more usual accent) οὐκ εὐθέως λέγει ὅτι ἀπέθανεν ὁ Κῦρος, κτλ.

168 25 Cp. King David's repeated inquiry "Is the young man Absalom safe?" in the *Second Book of Samuel* xviii 29, 32, when Ahimaaz and Cushi break the news of Absalom's death.

168 26 πέφευγε: cp. the similarly ambiguous use of ἀπολιπών μ' ἀποίχεται in Aristoph. *Ran.* 83.

168 30 μόλις here, but μόγις on p. 92 l. 20: yet another instance of the love of variety seen throughout the treatise.—With τὸ δὴ λεγόμενον, cp. such passages as Lucian's Θεσσαλίας με ἐξέβαλεν ὅλης

Θετταλίαν ἀξιοῦν λέγειν, καὶ πᾶσαν ἀποκέκλεικέ μοι τὴν θάλασσαν οὐδὲ τῶν ἐν κήποις φεισάμενον σευτλίων, ὡς τὸ δὴ λεγόμενον μηδὲ πάσσαλόν μοι καταλιπεῖν (*Iudic. Vocal.*, 9).

168 30 ἀπέρρηξεν: cp. Appian *de Bell. Civ.* II 81 ὁ δὲ Πομπήιος μαθὼν ἐξ ἀλλοκότου σιωπῆς τοσοῦτον ἀπέρρηξεν and III 13 ἀπερρήγνυ τε λήγων τοῦ λόγου ὅτι....

168 31 αὐτό: the indefinite, but useful, 'it.' Gregorius (l. c.) rather spoils the phrase by making it too precise: καὶ οὕτω κατὰ μικρὸν προϊὼν μόλις ἀπέρρηξε τὸ ζητούμενον.

170 1 ἀγγελοῦντα: Spengel suggests ἀγγελόντα (aor.).

170 4 ἄγροικος: a specifically Attic word.

170 5 ἤκουστο: Cobet suggests ἠκούετο.—We have a parallel instance of ἐνάργεια in Tennyson's description of the meal taken by the lusty spearmen of the huge Earl Doorm: "And none spake word, but all sat down at once, | And ate with tumult in the naked hall, | Feeding like horses when you hear them feed" (*Geraint and Enid*).

170 9 Plat. *Protag.* 312 A καὶ ὃς εἶπεν ἐρυθριάσας—ἤδη γὰρ ὑπέφαινέ τι ἡμέρας, ὥστε καταφανῆ αὐτὸν γενέσθαι. The point of the praise is that two things are made clear in a single sentence: (1) he was blushing, (2) day was dawning. Cp. "And he turn'd, and I saw his eyes all wet, in the sweet moonshine" (Tennyson, *The Grandmother*).

170 14 Elliptical: sub. ἐναργής ἐστι, ἐνάργειαν ποιεῖ, or the like.

170 16 As in "Proputty, proputty, proputty—canter an' canter awaäy" (Tennyson), "The sound of many a heavily galloping hoof" (Tennyson), "I galloped, Dirck galloped, we galloped all three" (Browning).

170 18 Such words as 'whit' in Tennyson's "And whit, whit, whit in the bush beside me chirrupt the nightingale."

170 19 Cp. § 94.

170 23 The π. ἑρμ. is remarkable for the number and variety of its formulas of transition and conclusion.

172 2 βεβαιοῦσαν: another example, apparently, of a transitive verb used intransitively (cp. παρέλκει on p. 98 l. 29 supra). βεβαίαν οὖσαν might perhaps be suggested as the true reading.—For persuasiveness (which comes under the heading of the χαρ. ἰσχνός, in opposition to the χαρ. μεγαλοπρεπής) as avoiding elaborate language

and formal rhythm, cp. Aristot. *Rhet.* III 2, 4 διὸ δεῖ λανθάνειν ποιοῦντας, καὶ μὴ δοκεῖν λέγειν πεπλασμένως ἀλλὰ πεφυκότως· τοῦτο γὰρ πιθανόν, ἐκεῖνο δὲ τοὐναντίον.

172 5 ἐπ' ἀκριβείας: these adverbial expressions with ἐπί, though found in Demosthenes and Aristotle, are much more frequent in later Greek. Cp. Demosth. *de Cor.* § 17 ἐπ' ἀληθείας οὐδεμιᾶς εἰρημένα, i.e. 'with no regard for truth'; and ἐπὶ τῆς ἀληθείας, § 226 *ibid.*

172 13 The sections treating of the epistolary style are among the best in the treatise.—The remains of the Greek letter-writers are collected in Hercher's *Epistolographi Graeci*, and reference made to "Demetrii Phalerei τύποι ἐπιστολικοὶ" on pp. 1—6 (cp. Th. Zielinski in *Philologus* LX 1 pp. 8, 9). In Latin antiquity and at the Revival of Learning Cicero and Erasmus are celebrated as the great letter-writers; in modern times there are many distinguished names in France and England, especially perhaps before the era of cheap and rapid communication. Much interesting matter will be found in the index volume of Tyrrell and Purser's *Correspondence of Cicero* under the heading 'Epistolary style.' From the modern standpoint, the art of letter-writing is sensibly treated in Verniolles' *Traité de l'Art Épistolaire.* Justus Lipsius, it may be added, drew on the π. ἑρμ. in his *Epistolica Institutio.*

172 14 *Artemon*: date uncertain, possibly as late as 130 B.C. or even later. It would seem, from this reference to him, that Artemon not only edited Aristotle's Letters, but prefixed an introduction dealing with the general subject of letter-writing.—See Pauly-Wissowa II p. 1447.

Whatever the precise date of Artemon may have been, the relation (here and elsewhere) of the π. ἑρμ. to Aristotle suggests a follower far removed in time.

172 15 ἀναγράψας: 'record,' or 'publish.' Cp. π. ὕψ. xiii 3, εἰ μὴ τὰ ἐπ' εἴδους καὶ οἱ περὶ Ἀμμώνιον ἐκλέξαντες ἀνέγραψαν, Dionys. Hal. *de Thucyd.* c. 5 οἱ μὲν τὰς Ἑλληνικὰς ἀναγράφοντες ἱστορίας.

172 16 So Goethe (in *Wahrheit und Dichtung*) describes letters as "ideelle Dialoge."

172 30 Some such words as αἱ τοῦ διαλόγου may have been lost.

174 3 Plat. *Euthyd.* init. (271 A) Τίς ἦν, ὦ Σώκρατες, ᾧ χθὲς ἐν Λυκείῳ διελέγου; ἦ πολὺς ὑμᾶς ὄχλος περιεστήκει, ὥστ' ἔγωγε βουλόμενος

ἀκούειν προσελθὼν οὐδὲν οἷός τ' ἦν ἀκοῦσαι σαφές. ὑπερκύψας μέντοι κατεῖδον, καί μοι ἔδοξεν εἶναι ξένός τις, ᾧ διελέγου· τίς ἦν;

174 7 *πρέποι*: for the optat. without *ἄν*, cp. n. on p. 245 supra. But the regular *ἂν πρέποι* is found on p. 206 l. 7.

174 10 Cp. Buffon's famous saying with regard to style in general, "Le style est l'homme même" (*Discours de Réception à l'Académie*, 1753), which has a still nearer Greek parallel in the words *ἐπιεικῶς γὰρ ἅπαντες νομίζουσιν εἰκόνας εἶναι τῆς ἑκάστου ψυχῆς τοὺς λόγους* (Dionys. Halic. *Ant. Rom.* 1 1).

174 15 Epicurus in his letter-writing seems to have avoided the faults here condemned: see Norden *Kunstprosa* 1 pp. 123, 124.

174 17 Cp. Abbott and Seeley, *English Lessons*, p. 124 n. 1: "Burke's '*Reflections on the Revolution in France*,' though written in 'a letter intended to have been sent to a gentleman in Paris,' have nothing but the 'dear sir' at the beginning in common with the style of a letter."—It is to be noticed that, unlike the *π. ὕψ.* and most of the critical essays of Dionysius, the *π. ἑρμ.* is not couched in the epistolary form.

174 18 C. F. Hermann suggested *προγεγραμμένον* in place of *προσγεγραμμένον*, which strictly refers to an *addition* rather than to a *heading*.—If P's *τὰ Πλάτωνος πολλὰ* be retained, we should compare p. 202 l. 26 *Ξενοφῶντος τὰ πολλά*, though the words are there in the natural order.

174 19 It is clear from p. 172 l. 15 that the author of the *π. ἑρμ.* had access to collected editions of the letters of eminent writers. What the letter here attributed to Thucydides was we do not know: possibly that of Nicias in Thucyd. VII 11—15.

174 24 Finckh would insert *ἐν* before *ἐπιστολαῖς*. But cp. p. 70 l. 1 supra. The dative may be instrumental.

174 27 Possibly *τοῦ αὐτοῦ ἐπιστολικοῦ* may mean 'this same epistolary style.'—Peripatetic admiration for Aristotle appears once more here.

176 9 Ruhnken suggests the insertion of *ἀπὸ* before *μηχανῆς*: probably rightly, as *διὰ μηχανῆς* could hardly stand. Cp. Cobet (*Mnemosyne* N. S. x p. 42), "*οὐ δι' ἐπιστολῆς ἔτι λαλοῦντι ἔοικεν ἀλλΑ μηχανῆς*. Supplendum *ἀλλ' ΑΠΟ μηχανῆς*, noto et frequenti usu." In the English Translation, "to be playing the 'deus ex

machina'" might sound archaeological rather than literary; 'to have mounted the pulpit' is the general idea.

176 13 There is an obvious play on the two senses, 'Graces' and 'favours.'

176 18 If the αἱ be retained, it will be best to punctuate after ἐπιστολαὶ and to translate: "let the letters be in keeping, viz. a little heightened." Victorius reads τοι αὗται.

176 22 The three extant letters purporting to be from Aristotle to Alexander are probably spurious; they are found in Aul. Gell. xx 5, *Rhet. ad Alex.* (init.), Valer. III 79.

176 28 παράκειται: cp. §§ 114, 186, 302, 304 for the same use of this verb.

176 30 The examples in §§ 236—239 are clearly drawn from the age of decadence,—from the 'declamations' of the later schools.

178 4 P's reading Γαδηρεὺς has been variously emended into: (1) Γαδαρεύς, i.e. Theodorus of Gadara, for whom see Introduction p. 54 and π. ὕψ. pp. 9, 242; (2) Γαδειρεύς, or 'man of Cadiz': so Antimachus in his Latin version (1540 A.D.) gives *Gadireus*; (3) Φαληρεύς. By this last conjecture—that of Blass—is meant Demetrius of Phalerum.—The use of the form σμικρὸς shows the influence of Atticism.

178 5 The ἐπὶ must apparently be repeated before τοῦ Φαλάριδος, unless there is a lacuna in the text.

178 16 As this statement is not in accordance with historical fact (as established by Herodotus VIII 79 and subsequent historians), it may be referred with some confidence to the rhetorical exercises of the later schools.

178 17 The ὅτι in this line seems a superfluous repetition of that in l. 16.

178 24 Weil reads ἀηδίαν for ἄδειαν, here and in l. 27: perhaps rightly.

178 25 The reading of this passage in P is αν̣ε̣ἂν. If τῇ ἀνθρώπῳ is the right reading, the corruption may have been due to: (1) the use of a compendium for ἀνθρώπῳ, as in § 296 ανοι – ἄνθρωποι (so in §§ 79, 145, 157, 249, 260, in all of which cases a similar abbreviation is used); (2) the comparative rarity of the feminine ἡ ἄνθρωπος. Perhaps we should read καθάπερ ὁ τῆς ἀνθρώπου Τιμάνδρας on p. 206 l. 12 infra, where P's reading is καθάπερ ὁ αὐτ̣ημανδρας.

The conceit here lies in the substitution of ἡ ἄνθρωπος (*homo, mortal creature*) for γυνή. There is an admixture of cynicism, too; the thought being as far as possible removed from the "pure womanly" of Hood's *Bridge of Sighs*.

180 2 λοιπὸν, 'next' or 'now': cp. p. 86 l. 23 supra. Frequent in later Greek. See Rutherford, *Scholia Aristophanica*, II p. 574.

180 5 Cp. § 75 supra. Again the writer's standpoint is emphasized,—that it is best to appraise λέξις as λέξις, and not to give to it any credit which rightly belongs to the subject-matter.

180 6 αὐλητρία: late,—Diog. Laert., etc. The classical form is αὐλητρίς.

180 16 For this and the following sections, cp. Gregor. Cor. in Walz, *Rhett. Gr.* VII 2 pp. 1179 ff.

182 5 It is difficult to infer the date of the treatise from the words τὴν νῦν κατέχουσαν here and οἱ νῦν ῥήτορες in § 287, except that the general standpoint seems post-classical.

182 7 Cp. Hermog. *de Id.* I p. 342 (Sp.) τοιοῦτόν ἐστι καὶ τὸ 'ὡμόλογησα τούτοις, ὡς ἂν οἷός τε ὦ, συνερεῖν.' ἡ μὲν γὰρ ἔννοια βέβηκεν, ὁ ῥυθμὸς δὲ οὔ· οὐδὲ γὰρ τοῦτο ὁ ῥήτωρ ἐβούλετο, ἐπεὶ τοῦ χάριν οὐκ εἶπεν 'ὡμολόγησα τούτοις, ὡς ἂν οἷός τε ὦ, συνειπεῖν;' ἐγὼ μὲν γὰρ ἡγοῦμαι, διὰ τὸ μὴ ὅμοιον ἂν γενέσθαι τὸν ἦχον, εἰς μακρὰς πάσας εἰ κατέληγεν, ὅ ἐστι τοῦ βεβηκότος ῥυθμοῦ. οὐ μὴν ἀλλ' εἴτε βεβηκὼς εἴτε μὴ ὁ τοιοῦτος εἴη ῥυθμός, ἵνα μὴ πάντη τῷ Διονυσίῳ, ὃς δοκεῖ περὶ λέξεώς τι πεπραγματεῦσθαι, ἀντιλέγωμεν, δῆλον ὡς τοῦ κάλλους ἐστὶν ἴδιος.

182 12 Demosth. *Lept.* § 2 ἐν μὲν γὰρ τῷ γράψαι 'μηδέν' εἶναι ἀτελῆ,' τοὺς ἔχοντας ἀφείλετο τὴν ἀτέλειαν, ἐν δὲ τῷ προσγράψαι 'μηδὲ τὸ λοιπὸν ἐξεῖναι δοῦναι,' ὑμᾶς τὸ δοῦναι ὑμῖν ἐξεῖναι.

For a troubled movement of words used with effect, cp. Heine's "Betend dass Gott dich erhalte" (in 'Du bist wie eine Blume'), and Stephen Phillips' "Thou last sea of the navigator, last | Plunge of the diver, and last hunter's leap" (in *Ulysses*).

182 13 Though the plural verb with neuter plural nominative is frequent in later Greek and even in Aristotle, yet (as there is no other certain instance in the π. ἑρμ.) it may be better here to supply αἱ τοιαῦται περίοδοι, rather than τὰ ἀντίθετα καὶ παρόμοια, as the subject to ποιοῦσιν.

182 14 οἷον ὡς: a pleonasm of the same kind as 'like as' in English.

182 27 τὰς καταβάσεις: perhaps the meaning is 'a flight of steps,' cp. καταβάσιον in Roman and Byzantine Greek.

182 30 Cp. the force gained, in Pope's *Epistle to Dr Arbuthnot*, by reserving till the end of a long passage the name of *Atticus*: "Who but must laugh, if such a man there be? | Who would not weep, if Atticus were he?"

184 2 The fragment of Antisthenes (the Cynic) will also be found in A. W. Winckelmann's *Antisthenis Fragmenta* pp. 52, 53. The floruit of Antisthenes, of Aeschines (§§ 205, 291, 297), and of Aristippus (§ 296) may be given as 400—365 B.C.

184 3 φρυγάνων: the meaning is obscure, some hunted human victim being possibly referred to.

184 3, 5 Either ὀδυνήσειεν...ὀδυνήσειεν, or ὀδυνήσει...ὀδυνήσει, seems necessary, as any variation here obscures the point.

184 7 We might have expected § 250 to follow immediately on § 247. The treatise contains many afterthoughts, and many additions, whether due to the original author or to some later hand. The reference in ἐπὶ τοῦ Θεοπόμπου is to §§ 27, 247.

184 8 Milton seems to have this passage of the π. ἑρμ. in view in his *Apology for Smectymnuus*, when he writes: "There, while they acted and overacted, among other young scholars, I was a spectator; they thought themselves gallant men, and I thought them fools; they made sport, and I laughed; they mispronounced, and I misliked; and to make up the atticism, they were out, and I hissed." For Milton's knowledge of this treatise, see note on 'Milton and Demetrius *de Elocutione*' in *Classical Review* XV pp. 453, 454.

184 16 and 18 The idiomatic use of καὶ τοῦτο, and of λέγω δέ, is to be noted as specially Attic.

184 22 For aposiopesis, see also § 103 supra.—This passage is paraphrased by Greg. Cor. (Walz, *Rhet. Gr.* VII 2, 1170).

184 26 For Burke's view of the relation between obscurity and sublimity, see π. ὕψ. p. 32.

186 2 Has the writer the digamma in mind when he calls attention to the fact that the reconstructed line will still 'scan'? If so, his date must be late.

186 6 A corrupt, and possibly interpolated, section.—The word προσστοχασόμεθα (so Goeller for προστοχασόμεθα) is found only here, and its construction with an accusative is remarkable.

186 13 As Goeller points out, these words read like a prose paraphrase (possibly by the author himself) of *Iliad* I 11, 22.

186 20 These later sections contain much disputable matter. Here, for instance, the statement made with regard to the χαρ. γλαφυρὸς and the χαρ. δεινὸς hardly tallies with §§ 36, 37.

186 21 As in Pope's lines, "Where London's column, pointing at the skies, | Like a tall bully, lifts the head, and lies" (*Epistle to Lord Bathurst*).

186 23 Elliptical: τοιοῦτος, or the like, should be supplied; cp. § 170.

186 24 This line of Crates (for whom see p. 240 supra) is a parody of that of Homer quoted in § 113: cp. *Corpusculum Poesis Epicae Graecae Ludibundae* vol. II (ed. C. Wachsmuth) p. 196.

186 29 ὑποδάκνω: late,—Appian, *de Bell. Civ.* I 101.

188 4 Gregorius Cor. (Walz VII 2, p. 1181) has ἔφη (θάρσει, ἔφη, ὦ μειράκιον, οὐκ εἰμὶ ταύτῃ ὅμοιος), and editors have usually inserted εἶπεν between παιδίον and οὐκ. But it seems better to regard this as one of those ellipses of which the author is so fond. Gregorius deals too freely with the text to have much weight in critical questions.

188 28 Plat. *Menex.* 246 D ὦ παῖδες, ὅτι μέν ἐστε πατέρων ἀγαθῶν, αὐτὸ μηνύει τὸ νῦν παρόν· ἡμῖν δ' ἐξὸν ζῆν μὴ καλῶς, καλῶς αἱρούμεθα μᾶλλον τελευτᾶν, πρὶν ὑμᾶς τε καὶ τοὺς ἔπειτ' εἰς ὀνείδη καταστῆσαι, καὶ πρὶν τοὺς ἡμετέρους πατέρας καὶ πᾶν τὸ πρόσθεν γένος αἰσχῦναι, κτλ.

190 16 Spengel suggests διὰ τὸ τὴν ἀπόληξιν τοῦ 'καλεῖς' λέγεσθαι πολλάκις.

190 19 These words may suggest as a possible reading on p. 160 l. 3 πολλὴν ἀπάθειαν ἅμα τοῖς συνδέσμοις ἐμβαλεῖς (instead of συνεμβαλεῖς as there suggested).

190 21 P has ἐργάτ', which may stand either for ἐργάτην or ἐργάτιν: cp. p. 156 l. 22, τ' λεξ' = τὴν λέξιν. Here ἐργάτιν ('the handmaid of,' 'ancillary to') seems clearly right.

190 22 Demosth. *de Falsa Legat.* 442 καὶ διὰ τῆς ἀγορᾶς πορεύεται θοἰμάτιον καθεὶς ἄχρι τῶν σφυρῶν, ἴσα βαίνων Πυθοκλεῖ, τὰς γνάθους φυσῶν, κτλ.

190 23 For εἰ with the subjunctive, cp. § 76 supra. Schneider, συναφθείη.

190 27 Quoted as an example of κλῖμαξ, or *gradatio*, by Quintilian (IX 3, 54) in the Latin form, "Non enim dixi quidem sed non scripsi, nec scripsi quidem sed non obii legationem, nec obii quidem sed non persuasi Thebanis." Aquila Romanus (Halm *Rhet. Lat. Min.* p. 34) remarks "Haec autem animadvertis, quanto elatius dicta sint, quam si simpliciter enunciasset: 'Et dixi haec, et scripsi, et in legationem profectus sum, et persuasi Thebanis'." The structure of the passage is carefully explained in Goodwin's edition of the *de Corona* p. 130. Cp. *Glossary* s.v. κλῖμαξ.

192 4 Cp. Aristot. *Rhet.* III 12, 2.—With the text as it stands, τὸ διαλελυμένον seems to be in the accusative case. A better sense would be obtained by placing μάλιστα τὸ διαλελυμένον before ὑπόκρισιν, i.e. 'the figures of speech, and especially asyndeton (cp. § 301), help the speaker,' etc.

192 12 The rhythm of this sentence of Demosthenes is discussed in π. ὕψ. c. xxxix 4. Cp. Goodwin, *op. cit.*, p. 134 (where read ἔτι προσπίπτει for ἔτι σημαίνει).

192 15 ἄπειρος here may be a gloss on ἀπρονοήτως.

192 20 Cp. Courthope *Life in Poetry: Law in Taste* p. 21: "The question, for example, as to the right of coining new words or reviving disused words in poetry was (sc. at the time when the *Quarterly* reviewed Keats' *Endymion*) as old as Horace; it had been debated in Italy by Castiglione in his *Courtier*; it had been raised in France by the Pleiad, and afterwards discussed by almost every French critic; it was familiar in England since the publication of Lyly's *Euphues*. The ruling on the point is given with admirable clearness in Horace's *Ars Poetica*; 'Multa renascentur quae iam cecidere, cadentque | Quae nunc sunt in honore vocabula, si volet usus, | Quem penes arbitrium est et ius et norma loquendi.' *Usus*; usage; the genius of the language; there was the law. The sole question was whether Keats had violated the law, and if so, with what amount of justification."

192 21 i.e. 'harlot' and 'madman.'

192 27 διέφαγεν, if retained, will have much the same meaning as ἐτρύπησεν.

194 3 σφετεριζόμενος: the English verb *spheterize* is used, playfully no doubt, in a letter of Sir William Jones (S. Parr's *Works*, ed. 1828, I 109), "Remember to reserve for me a copy of your

book. I am resolved to *spheterize* some passages of it." (The reference is given, after Dr J. A. H. Murray, in Goodwin's edition of the *de Corona*, p. 53.)

194 21 μετέχοι without ἄν: cp. n. on p. 245 supra.

194 23 See *C. I. A.* I 32 B, IV pp. 12, 63 (for golden Victories mentioned as Acropolis treasures in 435 B.C. and other years); *Bulletin de Corresp. Hell.* XII 283 ff. (for a discussion of their meaning and a description of their melting down). Schol. ad Aristoph. *Ran.* 720 τῷ προτέρῳ ἔτει ἐπὶ Ἀντιγένους Ἑλλάνικός φησι χρυσοῦν νόμισμα κοπῆναι καὶ Φιλόχορος ὁμοίως τὸ ἐκ τῶν χρυσῶν Νικῶν. Quintil. IX 2, 92 "confinia sunt his celebrata apud Graecos schemata, per quae res asperas mollius significant. nam Themistocles suasisse existimatur Atheniensibus, ut urbem *apud deos deponerent*, quia durum erat dicere, ut *relinquerent*. Et, qui Victorias aureas in usum belli conflari volebat, ita declinavit, *victoriis utendum esse*." Quintilian and the Auctor de Elocutione may have drawn from some common source.

196 1 As Sandys (*Orator of Cicero* p. 101) points out, the author is apparently referring to a collection of some of Demades' striking sayings, though there are divergences of ascription (cp. n. on l. 14 infra). Sandys' note *ad loc.* may be consulted; he is careful to quote Cicero's words (*Brut.* 36) "cuius nulla extant scripta."

196 6 The natural sense is 'the whole world would have smelt of (reeked with) the corpse': cp. Theocr. VII 143 πάντ' ὦσδεν θέρεος μάλα πίονος, ὦσδε δ' ὀπώρας. The interpretation given in l. 7, however, points to another and a late date. The chapter, as a whole, which deals with the χαρακτὴρ δεινὸς may be regarded as the least satisfactory in the π. ἑρμ.

196 14 Some of the examples quoted may be simply 'Demadean,' and not actually by Demades himself. Cp. π. ὕψ. XV 10 ὡς νὴ Δία καὶ ὁ Ὑπερίδης κατηγορούμενος, ἐπειδὴ τοὺς δούλους μετὰ τὴν ἥττων ἐλευθέρους ἐψηφίσατο, 'τοῦτο τὸ ψήφισμα,' εἶπεν, 'οὐχ ὁ ῥήτωρ ἔγραψεν ἀλλ' ἡ ἐν Χαιρωνείᾳ μάχη': cp. Plut. *Moral.* 849 A.

196 18 The style meant is of the same order as that of William Cobbett, parodied in *Rejected Addresses*: "I will endeavour to explain this to you: England is a large earthenware pipkin. John Bull is the beef thrown into it. Taxes are the hot water he boils in. Rotten boroughs are the fuel that blazes under this same pipkin. Parliament is the ladle that stirs the hodge-podge."

196 21 Sauppe's ἐπὶ τοῦ for ἐπεὶ gives an easier construction for the infinitive.—πτισάνη is 'barley-water,' or 'gruel,' as prescribed by the doctors: for example, Hippocrates' treatise περὶ διαίτης ὀξέων ('concerning diet in acute diseases') also goes by the name περὶ πτισάνης ('concerning gruel').—It is not easy to suppose that Demetrius Phalereus, his contemporary, would thus have played the scholiast to Demades.—κρεανομία is a somewhat late word. But it seems to have been used by Theopompus, and κρεανόμος and κρεανομεῖν occur in writers of the classical period.

198 7 It is doubtful whether διαλύσαντας (the original reading of P) can mean 'having made no attempt to free.'

198 20 ἢ ἄλλως βίαιόν τινα: these words would probably cover the 'civium ardor prava iubentium,' as seen at Athens in the case of Socrates: cp. p. 202 l. 6.

198 21 ὁρμῶντες = ὁρμώμενοι, which Greg. Cor. gives (Walz VII 2, p. 1180). Cp. π. ὕψ. XXII 4 τὸν νοῦν, ὃν ὥρμησεν εἰπεῖν.

198 22 Finckh refers to §§ 287 and 290 in support of his reading (here adopted) σχήματος λόγου. But Gregor. Cor. (Walz VII 2, p. 1180) has χρῄζομεν ἐξ ἀνάγκης ἐπικρύψεως σχήματος ὅλου. A 'complete' figure may be so by way of contrast with ἐπαμφοτερίζουσιν on p. 200 l. 6.

198 26 ὀνειδιστικῶς: the adverb and the adjective are late,—Lucian, Marcus Aurelius, Hermogenes, Chrysostom, etc.

198 27 The fragments of Demetrius Phalereus are collected in C. Müller's *Oratores Attici* II pp. 475—477 and *Fragm. Hist. Graec.* II pp. 362—369.

200 6 After ἐπαμφοτερίζουσιν Weil would write: ὥστε ἐπαίνοις ἐοικέναι, εἴ τις ἐθέλοι, καὶ ψόγοις, εἰ καὶ ψόγους εἶναι θέλοι τις. Cobet (*Collectanea Critica* p. 237) suggests: εἰ καὶ παραψόγους εἶναι θέλοι τις. —The word εἰκαιόψογος (Victorius' suggestion) is not found elsewhere.

200 9 The *Telauges* was one of the seven dialogues of Aeschines Socraticus which were admitted in antiquity to be genuine, viz. Μιλτιάδης, Καλλίας, Ἀξίοχος, Ἀσπασία, Ἀλκιβιάδης, Τηλαυγής, Ῥίνων (Pauly-Wissowa I 1049). Aeschines is mentioned also in §§ 205, 297; and possibly in § 170. See Norden *Kunstprosa* I p. 103. (Aeschines the orator is mentioned in §§ 267, 268.)

200 14 These references to potentates suggest not only the scholastic point of view, but also something of the *κόλαξ μεγαλοφυής*, —of *τὸ ἀπαρρησίαστον καὶ οἷον ἔμφρουρον ὑπὸ συνηθείας ἀεὶ κεκονδυλισμένον* (*π. ὕψ.*, c. xliv).

200 15 *δυνάστις*: found only here, cp. *βασιλίς*.

200 19 *ἀποτομία*: late,—Diodorus, Philo, New Testament, Plutarch, etc.

200 22 *ζηλοτυπεῖν*, rare with the dative; perhaps on the analogy of the Latin *aemulari* (though 'aemulari,' when used in a good sense as *ζηλοτυπεῖν* apparently is here, more usually has the accusative).

200 26 *ἑτερόφθαλμος*: specifically Attic word, found in Aristot. *Rhet.* III 10, 7 etc.

202 4 *δυναστευτικόν*: references of this kind might well apply to the Roman empire. Cp. §§ 234, 289, 294. It has, however, been suggested that § 294 would also accord with the chequered career of Demetrius Phalereus. For the point of view, contrast *π. ὕψ.* xvii 1 *ἀγανακτεῖ γὰρ εὐθύς, κτλ.*

202 12 Spengel suggests *ἐπαινεσόμεθα*, in order to bring the form into harmony with p. 200 l. 19 and with regular usage.—This section is a good illustration of the Baconian 'laudando praecipere.'

202 24 The words quoted may be by Aristippus of Cyrene himself, as Natorp points out in Pauly-Wissowa II p. 905.

204 6 *λεληθότως*} is a late word, occurring in Cic. (*Letters*), Dionys. Halic., etc. *λανθανόντως* (§ 181) is later still (Dio Cassius, Pollux, etc.) and should be noted as an index of date.—For the form *ἠνέμνησεν*, see p. 210 supra.

204 8 For *οὐχὶ* here, cp. § 256 *παρεγένετο οὐχί*. The occurrences of *οὐχὶ* in Demosthenes are noted in Preuss' *Index Demosthenicus*.

204 12 Weil suggests *μετὰ φιλοφροσύνης*, in place of *μετὰ μεγαλοφροσύνης*.

206 2 *προλέλεκται* is late: so also *τουτέστι*, l. 5.

206 3 Hipponax: see § 132 supra, and W. Christ *Griech. Litt.* p. 137.

206 10 The coarse, as the counterpart of the forcible, style is abundantly exemplified in Pope's writings; especially, perhaps, in the *Dunciad* Book II.

206 11 *δύσρητος*: hardly found elsewhere in the sense of *ἄρρητος*, *δύσφημος*.

206 12 For the reading, see n. on p. 178 l. 25.

206 13 λεκανίς: late,—Plutarch, etc. If the word was actually employed by the accuser of Timandra and the accuser was Hyperides, it must of course have been in use at an earlier date. But the identification of the two (though it has the support of Suidas) is questionable: cp. Blass *Att. Bereds.* III 2, 29.—Wilamowitz-Moellendorff would read ὀλίσβους instead of ὀβολούς.

206 14 ψίαθος: specifically Attic word.

206 14 κατερᾶν: late,—Strabo, Plutarch, etc. The reference in Liddell and Scott s.v. is to the present passage ("cited from Dem. Phal.").

206 15 Blass (l.c.) reports the reading here as πολλήν τινα τοιαύτην δυσφημίαν ἑταιρῶν κατήρασε τοῦ δικαστηρίου: cp. Facsimile.

206 19 διερρηγμένοις: one of the many cases in which an Ionic form (familiar through Homer and Herodotus) reappears in later Greek. The perf. pass. ἔρρηγμαι is used (e.g.) by Arrian among later writers.

206 21 The predicate in the neuter is found frequently in the π. ἑρμ. (e.g. p. 184 l. 1, p. 158 l. 25); here we have a rare example of the same construction with a plural subject.

206 23 Cleitarchus: see π. ὕψ. p. 223. The same passage of Cleitarchus, quoted at greater length, appears in Diodor. Sic. XVII 75.

ADDITIONAL NOTE.

PROVERBS IN THE *DE ELOCUTIONE.*

An interesting feature of the treatise *On Style* is the due appreciation it shows of a proverb when used in season. The author is clearly alive to the risk which book-writing runs of parting company with the liveliness and raciness of the vernacular. He sees how important it is to keep in touch with the familiar thought and language of the people,—with the vulgar tongue.

It is the Lord Chesterfields of literature and life who condemn, on the score of vulgarity, the use of proverbial expressions. The manlier natures have always used them boldly. In the π. ἑρμ. are

found two threats, "Dionysius (is) at Corinth" (§§ 8, 9, 102, 241) and "You shall hear your cicalas chirping on the ground" (§§ 99, 100, 243), attributed respectively to the Lacedaemonians and to the tyrant Dionysius[1]. The true analogues of these threatening messages are such verses in the Old Testament as "And as Jehu entered in at the gate, she said, Had Zimri peace, who slew his master?" (2 Kings, ix. 31) and "I also have given you cleanness of teeth in all your cities" (Amos iv. 6); or the reply (including some words from the Old Testament) said to have been given by Richard Cœur de Lion to the Pope's demand for the release of "My son, the Bishop." Richard sent the Pope the coat-of-mail worn by the bishop in the battle, with the message, "This have we found: know now whether it be thy son's coat or no" (*Genesis* xxxvii. 32). Homelier examples of proverbs used or made (it is often difficult to say which) are President Lincoln's advice "not to swop horses while crossing the stream," Prince Bismarck's references to "bleeding like veal," or (to be more modern still) the statement of the President of the South African Republic that he was "waiting for the tortoise to put out its head" (i.e. for the opportunity of striking which the Jameson Raid would give him), or the same President's remark that Mr Rhodes "made one hand wash the other" (i.e. made each one of his schemes subserve the other). In antiquity it is to be noticed that Julius Caesar casts his precept in a proverbial form, when counselling the use of the current language of his time: "Vive ergo moribus praeteritis, loquere verbis praesentibus atque id, quod a C. Caesare, excellentis ingenii ac prudentiae viro, in primo de analogia libro scriptum est, habe semper in memoria atque in pectore, ut *tamquam scopulum, sic fugias inauditum atque insolens verbum*" (Favorinus philosophus ap. Aul. Gell. I. x.).

Aristotle is said to have defined, or described, proverbs as the scattered remains of primitive philosophy, preserved thanks to their pithy form amid the wrecks of the ages[2]; and his extant writings

[1] The former threat is supposed to have been addressed by the Lacedaemonians to Philip, the latter by Dionysius to the Locrians (though, according to Aristot. *Rhet.* ii. 21, 8 and iii. 11, 6, the original author was Stesichorus). In English, the expression 'making the squirrels walk' is used of a great fall of wood.—Διονύσιος ἐν Κορίνθῳ occurs in Cic. *Ep. ad Att.* ix. 9, where see Tyrrell and Purser's note.

[2] Synesius *calvit. encom.* c. 22 p. 234 Krab. (1850): εἰ δὲ καὶ ἡ παροιμία σοφόν· πῶς δ' οὐχὶ σοφὸν περὶ ὧν Ἀριστοτέλης φησὶν ὅτι παλαιᾶς εἰσὶ φιλοσοφίας ἐν ταῖς

show how often, and with what effect, he drew upon the stores of Greek proverbial wisdom[1]. Plato had previously displayed the same width of view, as his dialogues bear witness[2]. Sophron may have influenced Plato in this respect, since "almost all the proverbs in existence might be collected out of Sophron's plays" (*π. ἑρμ.* § 156): a statement which receives some confirmation from his fragments and from the *Adoniazusae* of Theocritus, and might also be abundantly illustrated by the practice of Shakespeare or Cervantes[3].

Examples of the proverbs used by Sophron are given in the same section of the *De Elocutione*[4]. There is ancient authority for supposing that the well-known proverb *ἀρχὴ ἥμισυ παντὸς* (§ 122: 'well-begun half-done') is formed on the model of Hesiod's *πλέον ἥμισυ παντός*, but the truth rather seems to be that Hesiod is improving upon, and giving a different application to, a proverb already in existence[5]. Curiously enough, too, the highly artificial line attributed to Sophocles, *ἀπνυδάκωτος οὐ τραπεζοῦται κύλιξ* (§ 114), was by some

μεγίσταις ἀνθρώπων φθοραῖς ἀπολομένης ἐγκαταλείμματα περισωθέντα διὰ συντομίαν καὶ δεξιότητα; (Berlin Aristotle v. 1474).

[1] See the copious list in Bonitz' *Index Aristotelicus* pp. 569, 570; and for the *Rhetoric* in particular, Sandys' Index to Cope's edition, iii. pp. 268, 269.

[2] See the Index to Jowett's *Dialogues of Plato*, s.v. Proverbs; and also Grünwald's *Sprichwörter und sprichwörtliche Redensarten bei Plato.*

Among later writers Polybius makes much use of proverbs (cp. the recent 'Polybius-Forschungen' of Carl Wunderer, who thinks that he drew on Chrysippus' collection of proverbs), while Byzantine appreciation (running to excess) is reflected in the marginal references to 'Παροιμία' in P 1741. Some of the later rhetoricians assigned proverbs a place among the 'figures.'

[3] It is to be noted that the *π. ἑρμ.* stands apart from other works of its class in its references to Sophron, who is not named by any of the Greek rhetoricians (including Dionys. Halic.), nor in the *Rhetoric* of Aristotle, who however mentions him near the beginning of the *Poetics* and *ἐν τῷ περὶ ποιητῶν* (Athen. xi. 505 c).

[4] E.g. *ἐκ τοῦ ὄνυχος τὸν λέοντα ἔγραψεν* and *τορύναν ἔξεσεν*: sentiments which, as Mr Way points out, have usually a jingling sound in English,—'from seeing but a claw | The lion would he draw,' 'he had such an artistic soul | That he polished the scullery-bowl.' In the same section *κύμινον ἔπρισεν* is said to have the following French parallels: *tondre sur un œuf, grêler sur le persil, couper un cheveu en quatre.* Greek *κυμινοπρίστης* = Latin *cumini sector.*

[5] *ἀρχὴ ἥμισυ παντὸς* occurs in Plat. *Legg.* vi. 753 E (*ἀρχὴ γὰρ λέγεται μὲν ἥμισυ παντὸς ἐν ταῖς παροιμίαις ἔργου*), Polyb. v. 32, 1 (*θαρρῶν γὰρ ἄν τις εἴποι, οὐχ ἥμισυ τὴν ἀρχὴν εἶναι τοῦ παντός, ἀλλὰ καὶ πρὸς τὸ τέλος διατείνειν*) and elsewhere. Pythagoras was sometimes supposed to be its author. Cp. Leutsch and Schneidewin, *Paroem. Gr.* i. p. 213, ii. pp. 13, 14.

writers ranked as a proverb[1]. Whether it ever really became such, we may take leave to doubt, remembering that (as the late Archbishop Trench has pointed out in his book on *Proverbs*) an aphorism, however true or striking it may be, cannot be classed as a proverb unless it be shown to have vogue[2].

The part which the proverb plays as popular philosophy is well indicated in § 232: "it is the wisdom of a people, it is the wisdom of the world." Its frequent use in letters is there recommended: a precept endorsed, as we know, by the practice of Cicero[3]. The Stoics (notably Chrysippus, as mentioned in the note on § 172) studied proverbs, but hardly for the purpose of letter-writing. Their object was to discover, by means of proverbs and ancient poetry, the primitive meaning, and so the etymology, of words. The particular phrases quoted in § 172 (*Αἰγυπτία κληματὶς* and *θαλάσσιον πρόβατον*) may fairly be regarded as proverbial[4].

Among the remaining proverbial or quasi-proverbial expressions in the *π. ἑρμ.* may be mentioned: *τὸ ἐν τῇ παροιμίᾳ κοσμούμενον ὕπερον*[5] (§ 119), *τὰ σῦκα σῦκα*[6] (§ 229); *ἡ λεγομένη ἀπὸ Σκυθῶν ῥῆσις* and *τὸ λεγόμενον τοῦτο ἀπὸ Σκυθῶν* (§§ 216, 297: the brutal side of *τὰ σῦκα σῦκα*: *σκυθίζειν* in § 96 simply referring to the use of jargon); *<θεὸς ἀπὸ> μηχανῆς* (§ 232: 'deus ex machina'); *τὸ δὴ λεγόμενον, ἀπέρρηξεν αὐτὸ* (§ 216: 'broke the news'); *τὸ ἐν πενθοῦσι παίζειν* (§ 28: 'gaiety at a funeral'); *τυφλῷ δῆλον* (§§ 112, 239: 'as plain as a pikestaff').

[1] Leutsch-Schneid. *op. cit.* ii. p. 747.

[2] Thus *γνῶθι σεαυτὸν* and *ἔπου θεῷ* (§ 9) are *ἀποφθέγματα* rather than *παροιμίαι*.

[3] See Tyrrell and Purser's *Index to the Correspondence of Cicero*, pp. 86, 97.

[4] Cp. Leutsch-Schneid. *op. cit.*, *Praef.*, p. v.

[5] *Ὕπερον κοσμεῖς*: *ὅμοιον τῷ*, *Χύτραν ποικίλλεις* (Leutsch-Schneid. *op. cit.* i. 459); *Αἰθιόπα σμήχεις*: *δῆλον τὸ τοιοῦτον*: *ὁμοῖα*, *χύτραν ποικίλλεις*, *ᾠὸν τίλλεις* (*ibid.* i. 187). This proverb is, in fact, of the same class as *καλλωπίζειν πίθηκον* (*π. ἑρμ.* § 165), and as Plutarch's selection of proverbs *περὶ τῶν ἀδυνάτων* given in Leutsch-Schneid. i. pp. 343 ff.

[6] Cp. Luc. *de hist. conscrib.* c. 41 *τοιοῦτος οὖν μοι ὁ συγγραφεὺς ἔστω, ἄφοβος, ἀδέκαστος, ἐλεύθερος, παρρησίας καὶ ἀληθείας φίλος, ὡς ὁ κωμικός φησι, τὰ σῦκα σῦκα, τὴν σκάφην δὲ σκάφην ὀνομάζων*, κτλ.; Plut. *Moral.* p. 178 B (Philippi Apophthegmata) *τῶν δὲ περὶ Λασθένην τὸν Ὀλύνθιον ἐγκαλούντων καὶ ἀγανακτούντων, ὅτι προδόταις αὐτοὺς ἔνιοι τῶν περὶ τὸν Φίλιππον ἀποκαλοῦσι, σκαιοὺς ἔφη φύσει καὶ ἀγροίκους εἶναι Μακεδόνας, καὶ τὴν σκάφην σκάφην λέγοντας.*

GLOSSARY. TERMS OF RHETORIC, GRAMMAR, METRE, AND LITERARY CRITICISM.

The references in the Glossary are made to the *sections* of the περὶ Ἑρμηνείας.

ἀγών. 226, 271. *Contest, debate.* Lat. *certamen, contentio.* The word is more fully treated in π. ὕψ. p. 194 and *D. H.* p. 184. In § 187 the verb ἀγωνίζεσθαι is used in its ordinary sense of 'contending for a prize.'

ἀδόλεσχος. 212. *Garrulous.* Lat. *loquax.* The comparative ἀδολεσχότερος presupposes not the classical ἀδολέσχης but the hellenistic ἀδόλεσχος (as in Cic. *ad Att.* xvi. 11, 2, Plut. *de Garrul.* c. 13, p. 509 B), and is, therefore, an indication of late date.

ἀθροίζειν. 9, 268, 283. *To muster, to compress.* Lat. *colligere, coacervare.* Cp. ἀθροισμός, π. ὕψ. p. 194.

αἴνιγμα. 102. *Riddle.* Lat. *aenigma s. allegoria obscurior* (Quintil. viii. 6, 52). Aristot. *Poet.* xxii. 2 αἰνίγματός τε γὰρ ἰδέα αὕτη ἐστί, τὸ λέγοντα ὑπάρχοντα ἀδύνατα συνάψαι. Trypho (Sp. *Rh. Gr.* iii. p. 193) αἴνιγμά ἐστι φράσις ἐπιτετηδευμένη κακοσχόλως εἰς ἀσάφειαν ἀποκρύπτουσα τὸ νοούμενον, ἢ ἀδύνατόν τι καὶ ἀμήχανον παριστάνουσα.

αἰτιατικός. 201. *Accusative.* πτῶσις αἰτιατικὴ = Lat. *casus accusativus.*

ἄκαιρος. 118, 238. *Inopportune.* Lat. *intempestivus.* The word can be used of *persons* no less than of things, as by Dionysius when describing the brevity of Lysias: καὶ οὐκ ἐπὶ μὲν τῆς ἑρμηνείας τοιοῦτός ἐστιν, ἐν δὲ τοῖς πράγμασιν ἄκαιρός τις καὶ μακρός, συνέστραπται δὲ εἴ τις καὶ ἄλλος καὶ πεπύκνωται τοῖς νοήμασι, κτλ. (*de Lys.* c. 5).

ἀκολουθία. 30. *Sequence, consequence.* Lat. *consecutio.* Cp. ἀκόλουθος, ἀκολουθεῖν and ἀνακολουθία (all in § 153); also π. ὕψ. c. 22, 1 and Dionys. Hal. *Ep. II. ad Amm.* c. 2. See further s.v. μάχη, p. 291 infra.

ἀκρίβεια. 41, 53, 222, 274. *Technical finish* (slightly depreciatory in §§ 53, 222, 'correctness,' 'nicety': cp. *π. ὕψ.* cc. 33, 35, 36). Lat. *ars exquisita*, Fr. *style soigné*. Similarly ἀκριβὴς (14), ἀκριβῶς (41, 53, 188), and ἀκριβολογία (209, 'exact narration'). So Isocr. (*Paneg.* 11) contrasts ἀκριβὴς and ἀπηκριβωμένος with ἁπλῶς. This meaning is frequently found in Aristotle's *Rhetoric*, and also in Dionysius: for the latter, see references in *D. H.* p. 184.

ἀκροατής. 216, 222 (ter), 247. *Hearer.* But ὁ ἀκροατὴς (and also ὁ ἀκούων, e.g. § 216) will often be better translated by 'the reader,' the rhetorical point of view not being so natural to us as to the Greek critics.

ἀλληγορία. 99, 100, 101 (bis), 102, 151, 296. *Allegory, veiled meaning, dark saying.* Lat. *inversio* (Quintil. viii. 6, 44). Fr. *allégorie.* Cp. *D. H.* p. 184, *π. ὕψ.* p. 194. In *π. ἑρμ.* 100 the word ὑπονοεῖν is used in explanation: *νῦν δὲ ὥσπερ συγκαλύμματι τοῦ λόγου τῇ ἀλληγορίᾳ κέχρηται· πᾶν γὰρ τὸ ὑπονοούμενον φοβερώτερον, καὶ ἄλλος εἰκάζει ἄλλο τι.* So Aristot. (*Rhet.* iii. 11, 6), quoting the same illustration as in *π. ἑρμ.* 99, says: *καὶ τῶν ἀποφθεγμάτων δὲ τὰ ἀστεῖά ἐστιν ἐκ τοῦ μὴ ὅ φησι λέγειν, οἷον τὸ Στησιχόρου ὅτι οἱ τέττιγες ἑαυτοῖς χαμόθεν ᾄσονται.* The following passages throw additional light on the word and its Latin equivalents: Cic. *Or.* 94 "iam cum confluxerunt plures continuae tralationes alia plane fit oratio: itaque genus hoc Graeci appellant *ἀλληγορίαν*, nomine recte, genere melius ille, qui ista omnia tralationes vocat": cp. *de Or.* iii. 41, 166. Quintil. viii. 6, 44 "at ἀλληγορία, quam *inversionem* interpretantur, aut aliud verbis aliud sensu ostendit aut etiam interim contrarium." id. ix. 2, 46 "*ἀλληγορίαν* facit continua metaphora." The word ἀλληγορία is not found earlier than Philodemus and Cicero: for ὑπόνοια (in the same sense), see Plat. *Rep.* ii. p. 378 D. In the general sense of Milton's 'where more is meant than meets the ear,' *allegory* has always been a great instrument in the hands of the masters of literature: cp. *π. ὕψ.* vii. 3 *ἐγκαταλείπειν τῇ διανοίᾳ πλεῖον τοῦ λεγομένου τὸ ἀναθεωρούμενον.* "This figure, therefore, for his duplicitie we call the figure of *false semblant or dissimulation*" (Puttenham *Arte of English Poesie*, p. 155 ed. Haslewood).—Similarly ἀλληγορεῖν (151, 285), ἀλληγορικὸς (282, 283), ἀλληγορικῶς (243).

ἀμβλύνειν. 249. *To take the edge off.* Lat. *obtundere, hebetare.*

ἄμετρος. 4 (bis), 183. *Without measure.* Lat. *sine mensura, iusto longior.* But in § 183 there is a special reference to verse, just as in Dionys. Hal. *de Comp. Verb.* c. 3 λέξις ἄμετρος = *oratio soluta.*— So ἀμετρία, § 4.

ἄμουσος. 68. *Without charm.* Lat. *suavitatis expers.*

ἀμφίβολος. 291. *Ambiguous.* Lat. *ambiguus.* So ἀμφιβολία, § 196. Cp. Aristot. *Poet.* xxv. 13. As enforcing Aristotle's view that clearness is the cardinal virtue of style (however little praise it may bring), cp. Quintil. viii. 2, 16 "vitanda in primis ambiguitas, non haec solum, de cuius genere supra dictum est, quae incertum intellectum facit: ut *Chremetem audivi percussisse Demean;* sed illa quoque, quae, etiamsi turbare non potest sensum, in idem tamen verborum vitium incidit, ut si quis dicat, *visum a se hominem librum scribentem.* nam etiamsi librum ab homine scribi patet: male tamen composuerit feceritque ambiguum, quantum in ipso fuit." See also Introduction, pp. 37 ff.

ἀναγωγία. 171. *Want of breeding.* Lat. *animus incultus.* Cp. π. ὕψ. xxxiv. 2 σκώμματα οὐκ ἄμουσα οὐδ' ἀνάγωγα, and Dionys. Hal. *de Antiq. Or.* c. 1.

ἀναδίπλωσις. 66, 140 (bis), 267. *Reiteration,* '*reduplication*' ('the Redouble,' Puttenham). Lat. *conduplicatio* (Auctor ad Herennium iv. c. 28); *geminatio* (Cic. *de Orat.* iii. 206); *iteratio, repetitio* (Aquila). For good examples (in addition to those quoted in the π. ἑρμ. itself, and in the note on § 140), cp. Demosth. *de Cor.* 143 πόλεμον εἰς τὴν Ἀττικὴν εἰσάγεις, Αἰσχίνη, πόλεμον Ἀμφικτυονικόν; Eurip. *Alc.* 1085, 1086 χρόνος.....κατθανεῖν (the excessive use of repeated words in Euripides is ridiculed by Aristophanes); Hor. *Odes* ii. 14, 1 "eheu fugaces, Postume, Postume, | labuntur anni," and *Odes* iv. 4, 70 "occidit, occidit | spes omnis et fortuna nostri | nominis Hasdrubale interempto"; *St. Matthew's Gospel* xxiii. 37 "O Jerusalem Jerusalem, thou that killest the prophets." The figure is also called ἐπαναδίπλωσις, παλιλλογία, ἐπίζευξις.—The word ἀναδίπλωσις is sometimes used of grammatical reduplication, being defined as πρώτης συλλαβῆς διὰ τῶν αὐτῶν συμφώνων συλλαβὴν ποιούντων ἐπάλληλος ἐκφορά (Walz *Rhet. Gr.* iii. 566).

ἀναπαιστικός. 189. *Anapaestic.* Lat. *anapaesticus.* The metrical foot so called.

ἀναπαύειν. 1, 45, 202. *To cause to pause.* Lat. *sedare.* Cp. ἀνάπαυλα, 'resting-place,' in §§ 46, 202, 205. (ἀνάπαυσις is the usual word for 'pause,' in the sense of ἡ τοῦ λόγου κατάληξις).

ἀναπληροῦν. 58. *To use expletives.* Lat. *infercire.*

ἀναστρέφειν. 184, 185. *To invert the order.* Lat. *evertere compositionem.*

ἀναφορά. 141, 268. *Repetition.* Lat. *repetitio* (Auct. ad Herenn. iv. 13; Quintil. ix. 3, 29). The term is commonly used (as the examples in the π. ἑρμ. show) of the repetition of a word, or words, in successive clauses; and so differs from ἀναδίπλωσις, which is applied to the immediate repetition of a word. The strict meaning of the term (as shown by the corresponding verb ἀναφέρειν in § 141) is *reference* (Lat. *relatio*), i.e. the repeated word carries the mind back. See further in Sandys' *Orator of Cicero*, pp. 137, 138. Puttenham calls it the figure of *report*, "when we make one word begin, and as they are wont to say, lead the daunce to many verses in sute."—In § 72, ἀναφορὰ is used in its literal sense of 'uplifting.'

ἀνειμένος. 19, 21. *Relaxed, loose* (of a period). Lat. *remissus.*

ἀνθυπαλλαγή. 60. *Substitution.* Lat. *commutatio.* Not strictly 'interchange' of cases, but substitution of one case for another; e.g. in the instance given in § 60, of οἱ δύο σκόπελοι for τῶν δύο σκοπέλων (cp. Herod. περὶ σχημάτων, Spengel *Rhet. Gr.* iii. 86). Cp. in English, "The Power in darkness whom we guess; | I found Him not in world or sun" (*In Memoriam*, 21). The term ὑπαλλαγὴ does not occur in the π. ἑρμ.—The corresponding verb ἀνθυπαλλάσσειν is used in § 59. Both the verb and the noun are late words,—Philo, Apollon. Dysc., etc.

ἀνταπόδοσις. 23, 250. *Correspondence, parallelism.* Lat. *redditio contraria* (Quintil. viii. 3, 77). So ἀνταποδιδόναι (§§ 53, 79): especially used of the convertibility of metaphors, as in Aristot. *Rhet.* iii. 4, 4.

ἀντέρεισις. 12. *Propping, buttressing.* Lat. *fultura.* The idea (that of interlacing support) is the same as in the words 'insistere invicem' used by Quintil. viii. 5, 27 "unde soluta fere oratio et e singulis non membris sed frustis collata structura caret, cum illa rotunda et undique circumcisa insistere invicem nequeant." So the verb ἀντερείδειν in § 13.

ἀντίθεσις. 24, 171, 172, 247, 250. *Antithesis, contrast.* Lat. *contentio* (Auct. ad Her. iv. 45), *contrapositum* (= ἀντίθετον, Quintil. ix.

3, 81). The subdivisions of antithesis in π. ἑρμ. § 22 correspond with *Rhet. ad Alex.* c. 26: cp. *D. H.* p. 185. In §§ 171, 172 ἀντίθεσις seems, as Victorius pointed out, to mean little more than a play on words. In §§ 29, 120, 247 ἀντίθετον is found; in § 24 ἀντιθέτως; in §§ 22, 23, 24, 36 ἀντικεῖσθαι. Cic. (*Or.* xxxix. 135) describes *antithesis* in the words "cum sunt contrariis relata contraria." Norden (*Kunstprosa* ii. 508) quotes some of the striking New Testament examples of antithesis (*Rom.* ii. 6 ff.; 1 *Cor.* i. 18, iv. 10 ff.; 2 *Cor.* vi. 7 ff.), together with St Augustine's comments in *de Civ. Dei* xi. 18. Antithesis has, indeed, been the most generally used of all the figures. The merit of an antithetical style (according to Aristot. *Rhet.* iii. 9, 8) is that it brings contraries into emphatic juxtaposition, and has a syllogistic character. Its use in excess was, it would seem from a current journal, disliked by Bishop Westcott in Macaulay, whose antithetical style "bears much the same relation to prose that rhyme bears to verse: it is a help towards attainment of success of the second order; but to supreme excellence it is a hindrance" (Lionel Tollemache in *The Spectator*, August 17th, 1901).

ἀντίστροφος. 38. *Converse, counterpart.* Lat. *respondens.*

ἀνυπόκριτος. 194. *Undramatic.* Lat. *remotus ab actione, alienus ab histrionia.* Late word,—LXX., N. T., Marcus Aurelius. Only here in the sense given above; elsewhere, it = 'guileless.'

ἀνωμαλία. 67. *Inequality.* Lat. *inaequalitas.* In § 219 ἀνωμαλία, and in § 246 ἀνώμαλος, have their literal meaning.

ἀπαγγελία. 114. *Style.* Lat. *elocutio.* Late in this sense,—Dionys. Halic., Plut., Dio Chrys., etc. Theophrastus himself probably used the word λέξις. In *Rhet. ad Alex.* c. 30 ἀπαγγελία = διήγησις. For 'narrative' simply, ἀγγελία is used in § 114 and ἀπαγγέλλειν in § 237. In Dion. H. *Ep. I. ad Amm.*, ἀπαγγέλλειν is used repeatedly in the sense of delivering a speech. (Further references in *Classical Review* xv. 253.)

ἀπάθεια. 194. *Lack of emotion.* Lat. *affectuum vacuitas, indolentia.* So the adj. ἀπαθής, in the same section.

ἀπαρτίζειν. 2, 10. *To round off, to complete.* Lat. *adaequare, absolvere.* Hermogenes (Sp. ii. 241) defines κῶλον as ἀπηρτισμένη διάνοια, 'a completed sense.' Cp. the use of συντελεῖν and συμπεραιοῦν. Schol. Rav. ad Aristoph. *Ran.* 812: ὅταν γὰρ οἱ δεσπόται σπουδάζωσι θᾶττόν τι ἀπαρτισθῆναι ('to be polished off') ἐπιπλήττουσι τοῖς δούλοις ἵνα θᾶττον ἐνεργῶσιν.

ἀπεικάζειν. 11. *To liken, to compare.* Lat. *assimilare, comparare.*

ἀπειρόκαλος. 67. *Tasteless.* Lat. *ineptus.* Dionys. H. *de Isaeo* c. 2 πέφευγεν ἀπηρχαιωμένων καὶ σημειωδῶν ὀνομάτων τὴν ἀπειροκαλίαν, and *D. H.* p. 185.

ἄπειρος. 1, 63. *Limitless.* Lat. *infinitus.*

ἀπίθανος. 15, 19, 221. *Unconvincing, unreal.* Lat. *alienus a persuadendo, non probabilis.* Cp. Aristot. *Rhet.* iii. 8, 1 ἀπίθανον· πεπλάσθαι γὰρ δοκεῖ, i.e. 'artificial,' 'hollow.' See also s.v. πιθανός.

ἁπλοϊκός. 244. *Simple, naïve.* Lat. *simplex, non fucatus.* Late word,—Philo, Lucian, etc.—ἁπλοῦς occurs in §§ 15, 17, etc.; ἁπλότης in § 19; ἁπλῶς in §§ 100, 243 (see also s. v. ἀκρίβεια). The *ars celare artem* is well described, in connexion with the word ἁπλότης, in (Dionys. Hal.) *Ars Rhet.* p. 99 (ed. Usener), λέγω δὲ καὶ προστίθημι, ὅτι καὶ ὅταν τις ἁπλῶς λέγῃ, καὶ τοῦτο τέχνῃ σχήματος γίνεται, ἵνα ἡ τῆς ἁπλότητος προσποίησις τὸ πιθανὸν ἔχῃ τῷ ἀκούοντι.—It is to be noticed that in § 34 ἁπλοῦς is substituted for Aristotle's ἀφελής, and further that neither ἀφελὴς nor ἀφέλεια occurs in any part of the π. ἑρμ. As the words occur in Dionysius and in Hermogenes, the treatise may (so far as such indications are to be trusted at all) be assigned to the period between the two. At all events, the apparently deliberate avoidance of the word ἀφελὴς is noteworthy.

ἀπόθεσις. 19, 205, 245. *Fall* (of the voice); *cadence.* Lat. *depositio.* The distinction implied is that of ἄρσις and θέσις, the rise of the voice at the beginning of a member and its fall at the end.

ἀποίητος. 28. *Inartificial.* Lat. *sine arte factus.* In the same sense, ἀτεχνίτευτος and ἀνεπιτήδευτος (Dionys. Halic. *de Lys.* c. 8).

ἀποκοπή. 6, 238. *Abruptness.* Lat. *abscisio.* Cp. Dionys. Hal. *de Thucyd.* c. 52 τὰς ὑπερβάτους καὶ πολυπλόκους καὶ ἐξ ἀποκοπῆς πολλὰ σημαίνειν πράγματα βουλομένας καὶ διὰ μακροῦ τὰς ἀποδόσεις λαμβανούσας νοήσεις. So ἀποκεκομμένος in §§ 18, 238, 239: cp. Aristot. *Rhet.* iii. 8, 6 ἀλλὰ δεῖ τῇ μακρᾷ ἀποκόπτεσθαι ('brought to an abrupt end') καὶ δήλην εἶναι τὴν τελευτήν.

ἀπόληξις. 121, 182, 257, 268. *Conclusion.* Lat. *terminatio.* So ἀπολήγειν §§ 20, 202, 257.

ἀποπνίγειν. 303. *To choke:* used of long periods which rob the speaker of his breath. Lat. *suffocare.* So πνίγειν in § 1.

ἀποσιώπησις. 103, 264. *Sudden reticence, suppressed clause* ('the figure of silence,' Puttenham). Lat. *reticentia* (Quintil. ix. 2, 54:

"ἀποσιώπησις, quam idem Cicero *reticentiam*, Celsus *obticentiam*, nonnulli *interruptionem* appellant." Cicero uses 'reticentia' in *de Or.* iii. 53, 205). Fr. *réticence*. Examples: Demosth. *de Cor.* ad init., ἀλλ' ἐμοὶ μέν—οὐ βούλομαι δὲ δυσχερὲς εἰπεῖν οὐδὲν ἀρχόμενος τοῦ λόγου: Virg. *Aen.* i. 135 "quos ego—sed motos praestat componere fluctus."—Cp. ἀποσιωπᾶν in §§ 44, 253 and ἀποσιγᾶν in § 149.

ἀποφθεγματικός. 9. *Sententious.* Lat. *sententiosus.* See further s. v. γνώμη. The adj. is not found earlier than Plutarch.

ἀπρεπής. 75, 122, 123, 188 (-ῶς), 238. *Unbecoming.* Lat. *indecorus.* See p. 225 supra.

ἄρθρον. 23. *Article:* in the grammatical sense. Lat. *articulus.* Cp. *D. H.* pp. 185, 186. The parts of speech mentioned in the π. ἑρμ. are ἄρθρον and σύνδεσμος. ῥῆμα does not occur, and ὄνομα means 'word' rather than 'noun.'

Ἀριστίππειος. 296. *Aristippean:* see n. on p. 258 supra.

ἀρκτικός. 56. *Initial.* Lat. *initialis, principalis.* Late,—Apoll. Dysc., Hephaest., Pollux.

ἁρμονία. 300. *Adjustment of words.* Lat. *apta structura, concinna orationis compositio.* Cp. *D. H.* p. 186. The meaning of the word is discussed in Cope's *Introduction to Aristotle's Rhetoric* pp. 379—387, and (on the musical side) in D. B. Monro's *Modes of Ancient Greek Music.*

ἄρυθμος. 42, 117, 301. *Without rhythm.* Lat. *numeri expers.* Used in Aristot. *Rhet.* iii. 8, 1.

ἀρχαιοειδής. 245. *Old-fashioned.* Lat. *antiquitatem redolens.* The word is ἅπ. εἰρ. Dionysius Hal. (*Ep. ad Pomp.* c. 2, *de Comp. Verb.* c. 23) uses ἀρχαιοπρεπὴς in much the same sense.—For the meaning of οἱ ἀρχαῖοι in the π. ἑρμ. (67, 175, 244), see n. on p. 224 supra.

ἀρχή. 39, 56, 192, 196, 268. *Beginning:* of a clause or sentence. Lat. *principium.*

ἀσάφεια. 201, 254. *Obscurity.* Lat. *obscuritas.* So ἀσαφής: 192, 198, 221, 226.

ἄσεμνος. 189. *Undignified.* Lat. *dignitatis expers, minime venerandus.* Late,—Dionys. Hal., Plut., π. ὕψ., Lucian. (Sometimes said to occur in Aristotle, but not found in any genuine writing of his.)

ἀστεϊσμός. 128, 130. *Witticism:* ('the merry scoff; otherwise the civil jest,' Puttenham). Lat. *urbanitas* (ἀστεϊσμοί = *facetiae*).

The word is late,—Dionys. Hal., π. ὕψ., etc. In the same sense ἀστείζεσθαι (§ 149), though the particular form seems to be more specifically Attic. In § 114 ἀστεῖος is found, but with a moral rather than an intellectual connotation.

ἀσύνδετον. 192, 268. *Absence of conjunctions.* Lat. *dissolutum* (Auct. ad Herennium iv. 30: cp. Quintil. ix. 3, 50). See also s. v. λύσις.

ἀσυνήθης. 77, 190, 208, 221. *Unusual.* Lat. *inusitatus.*

ἀσφαλής. 19, 41, 78, etc. *Safe.* Lat. *tutus.* Especially applied to a 'safe,' as opposed to a 'risky' (κινδυνώδης), use of language. In the same way ἀσφαλίζεσθαι (85, 193) means 'to ensure,' 'to safeguard,' 'to place beyond criticism': late,—Polybius, Diodorus, Josephus, N. T. Cp. ἀσφάλεια, § 287.

ἀσχημάτιστος. 67. *One who avoids figures.* Lat. *qui nullis figuris utitur.* Late in this sense,—Dionys. Hal., Quintil., etc. Cp. *D. H.* p. 186.

ἀτακτοτέρως. 53. *With some negligence.* Lat. *inordinatius.* The comparative, in this form, is ἅπ. εἰρ.

ἀτερπής. 134, 303, 304. *Disagreeable, disgusting.* Lat. *insuavis, odiosus.*

ἀτέχνως. 68. *Inartistically.* Lat. *sine arte, inartificialiter.*—ἀτεχνῶς ('simply,' 'entirely') is found in §§ 1, 5, 68, 71, 266. It will be noticed that the word occurs twice in § 68, and that everywhere (except in § 1) P gives the accent not as ἀτεχνῶς but as ἀτέχνως. Probably the distinction by accent is arbitrary in origin, though convenient in practice.—ἀτεχνῶς (= ἀληθῶς) was regarded as specifically Attic.

ἀττικίζειν. 177. *To write in the Attic dialect.* Lat. *atticissare.* In the same section Ἀττικὴ γλῶσσα is used, and in § 175 the practice of οἱ Ἀττικοὶ is mentioned.

αὐτοσχεδιάζειν. 224. *To improvise.* Lat. *ex tempore facere s. dicere.* Cp. Dionys. Hal. *de Comp. Verb.* c. 25 πολλὰ γὰρ αὐτοσχεδιάζει μέτρα ἡ φύσις, and Aristotle's use of αὐτοσχεδιάσματα in *Poetics* c. 4. The word is classed as specifically Attic by the ancient grammarians.

αὐτοφυής. 27, 300. *Self-engendered, spontaneous, natural.* Lat. *naturalis.* The same idea is expressed by the words *quae sua sponte nascuntur* and *innatus* in the following passages: Tac. *Dial. de Or.*

c. 6 "sed extemporalis audaciae atque ipsius temeritatis vel praecipua iucunditas est; nam in ingenio quoque, sicut in agro, quamquam grata quae diu serantur atque elaborentur, gratiora tamen quae sua sponte nascuntur;" Quintil. ix. 3, 74 "nam per se frigida et inanis affectatio, cum in acres incidit sensus, innatam gratiam videtur habere, non arcessitam."

ἀφρόντιστος. 300. *Unstudied.* Lat. *incuriosus.* See s. v. φροντίς.

ἄχαρις. 137, 139, 302, 303, 304. *Graceless, uncouth, coarse.* Lat. *invenustus.*—In a similar sense ἀχάριτος in §§ 130, 139; with the same doubt, as to the termination -ιτος or -ιστος, which presents itself in ἐπιχάριτος and εὐχάριστος.

ἄψυχος. 81. *Inanimate.* Lat. *animae expers, inanimus.* Used here in its literal sense, as the opposite of ἔμψυχος in the same section; not applied in the π. ἑρμ. to *lifeless* writing, Lat. *exsanguis.*

βάσανος. 201. *Torture.* Lat. *quaestio, poena.* A late word in the metaphorical sense,—LXX., N. T., Lucian, etc.; applied to language itself in π. ὕψ. x. 6 τῷ μὲν συνεμπίπτοντι πάθει τὸ ἔπος ὁμοίως ἐβασάνισεν.

βάσις. 206. *Step.* Lat. *clausula.* For βάσις as meaning a rhythmical clause, see Cope's *Introduction to Aristotle's Rhetoric* p. 388, n. 4: "βάσις in rhythm corresponds to ποῦς in metre. It takes its name from the 'step' in marching or dancing." To the passages there quoted from Plato and Aristotle may be added π. ὕψ. xxxix. 2 καὶ βάσιν ἐνδούς τινα ῥυθμοῦ πρὸς ταύτην ἀναγκάζει (sc. ὁ αὐλὸς) βαίνειν ἐν ῥυθμῷ, where βάσις ῥυθμοῦ clearly = 'numeri incessus.' The 'safe step' is one of which the penultimate syllable is long, in contradistinction to iambic endings which are regarded by Dionysius as ἀνέδραστοι and ἀπερίγραφοι (Blass, *Att. Bereds.*[2] i. 135 n. 2).

βία. 246. *Violent movement.* Lat. *violentia.* τὸ δύσφθογγον is here meant by ἡ βία, as the context shows.

βούλεσθαι. 2, 28, 231. *To be designed, to tend.* Lat. *velle.* Cp. *D. H.* p. 187.

βραχυλογία. 243. *Brevity of speech.* Lat. *breviloquentia.* Cp. Quintil. viii. 3, 82 "ac merito laudatur brevitas integra; sed ea minus praestat, quotiens nihil dicit nisi quod necesse est (βραχυλογίαν vocant, quae reddetur inter schemata), est vero pulcherrima, cum plura paucis complectitur." So βραχυλογεῖν (§ 242), and βραχυλόγος (§§ 7, 214). For the βραχυλογία of the Lacedaemonians, see

Plut. *Lycurg. Vit.* c. 19; theirs was the *brevitas imperatoria* of Tacitus (*Hist.* i. 18).—βραχύτης occurs in §§ 9, 121; βραχὺς in 207, 242.

γελοῖος. **126, 163, 170,** etc. *Laughable.* Lat. *ridiculus.* The difference between τὸ γελοῖον and τὸ εὔχαρι is explained in § 163. The deprecating attitude which so many ancient writers assumed towards laughter is reflected in Quintil. vi. 3.—γέλως occurs in §§ 168, 169; γελᾶν, 163, 168, 260; γελωτοποιία, 128; γελωτοποιεῖν, 24, 168.

γλαφυρός. **36, 127, 128, 138, 178, 179, 183, 184, 186.** *Smooth, polished, elegant:* χαρακτὴρ γλαφυρὸς being one of the four types of style. Lat. *politus, floridus, ornatus, elegans.* Fr. *élégant, orné.* Cp. Dionys. Hal. *de Comp. Verb.* c. 23 ἡ δὲ γλαφυρὰ καὶ ἀνθηρὰ σύνθεσις: and *de adm. vi dic. in Dem.* c. 40 ἡ δὲ μετὰ ταύτην ἡ γλαφυρὰ καὶ θεατρικὴ καὶ τὸ κομψὸν ('neat') αἱρουμένη πρὸ τοῦ σεμνοῦ ('grand') τοιαύτη· ὀνομάτων αἰεὶ βούλεται λαμβάνειν τὰ λειότατα καὶ μαλακώτατα, τὴν εὐφωνίαν θηρωμένη καὶ τὴν εὐμέλειαν, ἐξ αὐτῶν δὲ τὸ ἡδύ. It is to be noted that many of the illustrations of this style given in the π. ἑρμ. are taken from the lyric and comic poets. Reference may also be made to *D. H.* p. 18 and π. ὕψ. p. 196.—The noun γλαφυρότης occurs in § 258.

γλῶσσα. **177.** *Dialect.* Lat. *lingua, dialectus.*—The word does not in the π. ἑρμ. bear the Aristotelian sense (*Poetics* and *Rhetoric*) of 'foreign term': for which see *D. H.* p. 187, s. v. γλωττηματικός.

γνώμη. **9** (bis), **110, 170.** *Maxim.* Lat. *sententia.* The principle of the γνώμη is expounded by Aristotle (*Rhet.* ii. 21, 15): ἡ μὲν γὰρ γνώμη, ὥσπερ εἴρηται, ἀπόφανσις καθόλου ἐστίν, χαίρουσι δὲ καθόλου λεγομένου ὃ κατὰ μέρος προϋπολαμβάνοντες τυγχάνουσι· οἷον εἴ τις γείτοσι τύχοι κεχρημένος ἢ τέκνοις φαύλοις, ἀποδέξαιτ' ἂν τοῦ εἰπόντος 'οὐδὲν γειτονίας χαλεπώτερον' ἢ ὅτι 'οὐδὲν ἠλιθιώτερον τεκνοποιίας,' ὥστε δεῖ στοχάζεσθαι πῶς τυγχάνουσι ποῖα προϋπολαμβάνοντες, εἶθ' οὕτως περὶ τούτων καθόλου λέγειν. ταύτην τε δὴ ἔχει μίαν χρῆσιν τὸ γνωμολογεῖν, καὶ ἑτέραν κρείττω· ἠθικοὺς γὰρ ποιεῖ τοὺς λόγους. The γνώμη may be said to differ in these two points (viz. general application and moral purpose) from the ἀπόφθεγμα, which is a *dictum* or *bon mot*, and is specially used of the Λακωνικὰ ἀποφθέγματα, mentioned by Aristotle (*Rhet.* ii. 21, 8) and collected by Plutarch. On the use of γνῶμαι by Demosthenes there are some good remarks in Rehdantz-Blass, *Rhetorischer und stilistischer Index* pp. 20, 21.—

γνωμολογεῖν occurs in § 232, and γνωμολογικὸς in § 9. The latter is late, occurring (if we except the *Rhet. ad Alex.*) not earlier than Theon's *Progymnasmata*. But γνωμολογεῖν and γνωμολογία are found in Aristotle's *Rhetoric*.

γράμμα. 48, 69, etc. *Letter:* of the alphabet. Lat. *littera*.

γραφή. 120, 196, 215, 226. *Writing, composition* (in the wide sense). Lat. *scriptio*. This use is found in Philodemus and Strabo. In § 226, stress is laid on the distinction between written and spoken style: in fact, the γραφικὴ λέξις of § 193 is kept in view. (In § 76 γραφικὸς means 'pictorial,' as ζωγραφικὸς in the same section.) Cp. *D. H.* p. 187.

γρῖφος. 153. *Dark saying.* Lat. *griphus*. The γρῖφος is thus distinguished from the αἴνιγμα by Schol. Aristid. p. 508: γρῖφος δέ ἐστιν οὐχ, ὡς ἔνιοί φασι, ταὐτὸν τῷ αἰνίγματι· διαφέρουσι γάρ, ὅτι τὸ μὲν αἴνιγμα ὁμολογεῖ τις ἀγνοεῖν, τὸν δὲ γρῖφον ἀγνοεῖ δοκῶν ἐπίστασθαι, οἷον αἴνιγμα μέν ἐστι τὸ τί δίπουν, τί τρίπουν, τί τετράπουν; ἐνταῦθα δῆλον τὸ ἐρώτημα. γρῖφος δὲ οἷον Ἕκτορα τὸν Πριάμου Διομήδης ἔκτανεν ἀνήρ. ἐνταῦθα δοκεῖ μὲν εἰδέναι τὸ ῥηθέν, ἀγνοεῖ δέ, ὅτι διομήδης ἦν ἀνὴρ ὁ Ἀχιλλεύς. Thus the one frankly presents itself as an enigma, riddle or conundrum; while the other, with its element of ambiguity and mystification, is an *équivoque* or *double entendre*.

δασύς. 73. *Rough: breathing* (ἦχος). Lat. *asper*: sc. spiritus. Cp. *D. H.* p. 15.

δεικτικός. 289. *Demonstrative.* Lat. *demonstrativus*.

δεινός. 7, 8 ff.; 240 ff.; passim. *Forcible, vigorous, vehement:* χαρακτὴρ δεινὸς being one of the four types of style. Lat. *gravis, vehemens*. Fr. *énergique, véhément*.—Reference may be made to *D. H.* pp. 187, 188 s. v. δεινότης. With the passage there quoted (on p. 188) from Dionys. Hal. ad Amm. ii. may be compared π. ἑρμ. § 283 πᾶσα δὲ ἔκπληξις δεινόν, ἐπειδὴ φοβερόν; § 255 ἀλλ' οὔτ' ἂν ὁ λέγων δεινὸς ('formidable') οὕτως ἔδοξεν, οὔτε ὁ ὄφις αὐτός; § 241 τὸ γὰρ μῆκος ἐκλύει τὴν σφοδρότητα, τὸ δὲ ἐν ὀλίγῳ πολὺ ἐμφαινόμενον δεινότερον (cp. § 274). Perhaps in the π. ἑρμ. (as compared with the Scripta Rhetorica of Dionysius) δεινότης carries with it less of that idea of hitting the mark which is so well illustrated from Plato and Aristotle by Rehdantz (*op. cit.* p. 57). In Dionysius (as later in Hermogenes) the word sums up the oratorical virtues, especially as seen in Demosthenes. In the π. ἑρμ., it is only one of four types of

style; it is indeed chiefly illustrated by examples drawn from Demosthenes, but it is not associated solely with him, as appears from the expressions τῆς Δημαδείου δεινότητος (§ 286) and ἡ νῦν κατέχουσα δεινότης (§ 245). Cp. p. 52 supra.

δεινότης occurs in § 240 and passim (the plural δεινότητας being found in § 243: cp. μεγέθη § 5).—δείνωσις in § 130 means 'intensification': cp. Quintil. vi. 2, 24 "haec est illa, quae δείνωσις vocatur, rebus indignis, asperis, invidiosis addens vim oratio; qua virtute praeter alias plurimum Demosthenes valuit."

δημιουργός. 215. *Artificer.* Lat. *opifex.* Cp. Plat. *Gorg.* 453 A πειθοῦς δημιουργὸς ἡ ῥητορικὴ (Gorgias' definition of rhetoric).

Δημάδεια. 282. *Sayings of the orator Demades.* Lat. *dicta Demadea.* Cp. τῆς Δημαδείου δεινότητος, § 286.

δημοτικός. 177, 232. *Popular:* applied to the Attic dialect and to proverbs. Lat. *popularis, communis.* In § 294 ὁ Ἀθηναίων δῆμος is used of the Athenian democracy.

διάλογος. 223 (bis), 224. *Dialogue.* Lat. *dialogus.* So διαλογικὸς in §§ 19, 21, which may be conveniently rendered 'conversational,' though the illustration employed in § 21 shows that the formal Dialogue is chiefly meant. διαλέγεσθαι occurs in §§ 167, 225, 289; while in § 167 χορὸς διαλεκτικὸς means a 'conversational chorus' of the Gilbertian type. Cp. R. Hirzel *Der Dialog* i pp. 305, 306.

διαλύειν. 13, 15, 21, 46, 192, 193, 271, 301. *To break up.* Lat. *dissolvere.* The perf. participle pass. is found in several of these sections, with the same sense as διῃρημένος (p. 275 infra). In view of the meaning borne by διαλύειν elsewhere in the π. ἑρμ., the reading διαλύσαντας in § 288 seems unlikely.—διάλυσις = *asyndeton*, §§ 66, 269.

διάνοια. 2 (quinquies), 3 (quater), 30, 38, 44 et passim. *Thought, sentence.* Lat. *sententia.* διανόημα, 'thought' or 'notion,' in §§ 30, 239.

διάρρηξις. 68. *Severance:* used of style. Lat. *distractio.* Cp. the use of διερριμμένος in § 13.

διασπασμός. 68. *Dislocation:* of style. Lat. *divulsio.* Late word,—LXX., Plutarch, etc. Cp. the use of διεσπασμένος in § 303.

διατάττειν. 59. *To place in order.* Lat. *digerere, ordine collocare.* Fr. *ordonner.*

διαχωρίζειν. 180. *To divide.* Lat. *separare.*

διδασκαλία. 9. *Formal instruction.* Lat. *docendi ratio.* Cp. Aristot. *Poet.* xix. 3 τὰ μὲν δεῖ φαίνεσθαι ἄνευ διδασκαλίας.

διήγημα. 8, 137, 201, 241, 270. *A narrative.* Lat. *narratio.* Fr. *récit.* Late,—LXX., Polyb., Dionys. Hal.; though the adj. διηγηματικὸς is thrice used in the latter part of the *Poetics.* διήγησις occurs in π. ἑρμ. 291. The distinction drawn between the two words by a scholiast (quoted in Volkmann's *Rhetorik*, p. 150 n. 1) is: διαφέρει δὲ (διήγημα) διηγήσεως, τῷ ταύτην μὲν εἶναι καθολικωτέραν, ἐκεῖνο δὲ μερικώτερον. The same distinction holds between ποίησις and ποίημα, the former being appropriately applied (say) to the entire *Iliad*, the latter to Book xviii. (Ὁπλοποιία).

διημαρτημένος. 114, 186, 236, 302. *Defective, distorted.* Lat. *vitiosus.*

διῃρημένος. 12, 21, 70. *Resolved, disjointed, loose.* Lat. *divisus, dissolutus.* (Also διαιρεῖ and διαιρεῖται in § 1, διαιρεθέντα in § 70; in § 1 'to joint,' or 'to articulate,' is perhaps nearer the meaning than 'to disjoint,' which is more depreciatory than the Greek original.) See Aristot. *Rhet.* iii. 9, 7 (with Cope's note); Cope's *Introduction*, pp. 306 ff.; Ernesti, *Lexicon Technologiae Graecorum Rhetoricae*, pp. 74, 75. Aristotle (*Rhet.* iii. 9, 1) distinguishes the λέξις εἰρομένη (= διῃρημένη, διαλελυμένη, διερριμμένη in π. ἑρμ.) from the λέξις κατεστραμμένη. For Herodotus as the leading representative of the λέξις εἰρομένη, cp. Norden *Kunstprosa*, 1. pp. 27, 38—41; Navarre *Essai sur la Rhétorique grecque avant Aristote*, pp. 86, 112; Sandys *Isocr. Dem. et Panegyr.*, p. xii. Some useful references to Cicero's rhetorical works will be found in Causeret *Étude sur la langue de la Rhétorique et de la critique littéraire dans Cicéron*, pp. 20, 148.

διθύραμβος. 78. *Dithyrambic poetry.* Lat. *dithyrambus.* Also διθυραμβώδης 116, διθυραμβικὸς 143, διθυραμβικῶς 91.

δίκωλος. 34, 252. *With two 'members.'* Lat. *bimembris.*

διλογία. 103, 211, 212. *Repetition.* Lat. *iteratio, repetitio.* So διλογεῖν 197, 267. It is clear from §§ 211, 212 that the repetitions meant are such as those found in the following English examples: "Cannon to right of them, | Cannon to left of them, | Cannon in front of them | Volley'd and thunder'd" (Tennyson *Charge of the Light Brigade*); "By my saying she saith to you, in your ears she saith, | Who hear these things, | Put no trust in men's royalties, nor in great men's breath, | Nor words of kings" (Swinburne *Super*

Flumina Babylonis); "Stars in the firmament above him beaming, | Stars in the firmament, alive and free, | Stars, and of stars the innumerable streaming, ! Deep in the deeps, a river in the sea" (F. W. H. Myers *Saint Paul*). The second of these passages is, perhaps, the best illustration of διλογία, as distinguished from the other figures denoting rhetorical repetition. Cp. the repetition of "days" and "years" in *Genesis* xlvii. 9 "The days of the years of my pilgrimage are an hundred and thirty years: few and evil have the days of the years of my life been, and have not attained unto the days of the years of the life of my fathers in the days of their pilgrimage." So also *Book of Daniel* iii. 1—18.

διπλοῦς. 61, 93, 98, 191. *Double, compound.* Lat. *duplex.* Cp. Aristot. *Poet.* xxi. 1; *Rhet.* iii. 3, 1. So the verb διπλοῦν in 59, and the noun δίπλωσις in 116.

δίφθογγος. 72, 73, 207. *Having a double sound, a diphthong.* Lat. *diphthongus.*

δρᾶμα. 62, 156. *Action, play.* Lat. *fabula.* The use of the word δρᾶμα with reference to the *Iliad* and to Sophron's Mimes is interesting: cp. the article by Mr H. Richards in the *Classical Review* xiv. pp. 388—393. For the *Iliad*, cp. π. ὕψ. ix. 13 τῆς μὲν Ἰλιάδος γραφομένης ἐν ἀκμῇ πνεύματος ὅλον τὸ σωμάτιον δραματικὸν ὑπεστήσατο.

δυσήκοος. 48. *Unpleasant to the ear.* Lat. *molestus auribus.* Hardly found with this meaning elsewhere; and a late word altogether.

δυσκατόρθωτος. 127. *Hard to accomplish.* Lat. *qui recte effici vix potest.* Late,—Galen, Chrysostom, etc.

δυσπαρακολούθητος. 4. *Hard to follow, unintelligible.* Lat. *obscurus.* Cp. *D. H.* p. 189.

δύσφθογγος. 246. *Harsh-sounding.* Lat. *asper, difficilis enuntiatu.* The word is not found elsewhere.

δύσφωνος. 69, 70, 105. *Harsh-sounding.* Lat. *asper, difficilis enuntiatu.* A late word, found elsewhere only in Pollux. Late also is δυσφωνία, §§ 48, 105.

δωρίζειν. 177. *To write in the Doric dialect.* Lat. *sermone uti Dorico.* Cp. Δωρισμός, in the same section.

ἐγκατάσκευος. 16. *Elaborate, embellished.* Lat. *arte fabricatus, elaboratus artificiose, cultu exornatus.* Fr. *travaillé.* Cp. *D. H.*

p. 189 for illustrative passages, and see p. 194 *ibid.* for κατασκευὴ and κατασκευάζω, which do not occur in the π. ἑρμ.

ἐγκώμιον. 170, 301. *Eulogy.* Lat. *laudatio.* Fr. *éloge.* So ἐγκωμιαστικὸς 120, and ἐγκωμιάζειν in the same section. ἔπαινος occurs in §§ 168, 292, 295; when this is distinguished from ἐγκώμιον, it means commendation for isolated acts rather than a sustained eulogy.

ἕδρα. 183, 206. *Foundation.* Lat. *sedes.* By ἕδρα is meant a termination (of a clause or period) containing some long syllables. Cp. Dionys. Hal. *de adm. vi dic. in Dem.* c. 38 ὀνόμασι χρῆσθαι φιλεῖ μεγάλοις καὶ μακροσυλλάβοις * * καὶ ταῖς ἕδραις αὐτῶν εἶναι πλουσίως πάνυ βεβηκυίαις: *ibid.* c. 40 εὐκόρυφοι δὴ φαίνονται (sc. οἱ ῥυθμοὶ) καὶ εὐγραμμοι διὰ τοῦτο καὶ εἰς ἕδραν ἀσφαλῆ τελευτῶσι: id. *de Comp. Verb.* c. 23 οὐ ζητεῖ (sc. ἡ γλαφυρὰ σύνθεσις) καθ' ἕκαστον ὄνομα ἐκ περιφανείας ὁρᾶσθαι, οὐδὲ ἐν ἕδρᾳ πάντα βεβηκέναι πλατείᾳ τε καὶ ἀσφαλεῖ, οὐδὲ μακροὺς τοὺς μεταξὺ αὐτῶν εἶναι χρόνους, οὐδ' ὅλως τὸ βραδὺ καὶ σταθερὸν τοῦτο φίλον αὐτῇ.

ἑδραῖος. 19. *Stable, well-based.* Lat. *stabilis, immotus.* Cp. π. ὕψ. xl. 4 πρὸς ἑδραῖον διαβεβηκότα μέγεθος.

εἶδος. 20, 21, et passim. *Form, kind.* Lat. *forma, species.* Cp. π. ὕψ., p. 197.

εἰκασία. 80 (quinquies), 89 (ter), 160, 172 (bis), 273. *Comparisons, similes.* Lat. *comparatio, similitudo.* So εἰκάζειν, 'to liken,' §§ 84, 160, 251. In § 227 εἰκὼν is used for 'image,' 'reflection,' 'mirror.' Cp. Quintil. viii. 6, Auct. ad Her. iv. 34.

εἱρμός. 182. *Train, series.* Lat. *nexus, series.* Cp. π. ὕψ. xxii. 1 τὴν ἐκ τοῦ κατὰ φύσιν εἱρμοῦ τάξιν.

εἰρωνεία. 291 (bis). *Assumed ignorance, dissembling:* 'the dry mock,' Puttenham. Lat. *illusio, simulatio.* Cp. Aquila Rom. (Halm, p. 24) "εἰρωνεία, simulatio, frequentissima apud oratores figura, ubi aliud verbis significamus, aliud re sentimus"; and *Rhetor. ad Alex.* 21 εἰρωνεία δέ ἐστι λέγειν τι μὴ προσποιούμενον λέγειν, ἢ ἐν τοῖς ἐναντίοις ὀνόμασι τὰ πράγματα προσαγορεύειν. It is to be noticed that Philodemus (περὶ κακιῶν x. 22, 38) uses ἀμφίβολος of expressions such as ὦ γενναῖε which exemplify the Attic εἰρωνεία.

ἔκτασις. 185, 206, 207. *Extension:* especially applied to the lengthening of short syllables. Lat. *extensio, productio.* The verb

ἐκτείνειν is found in §§ 6, 8, 9 (here the middle voice is given by P: perhaps wrongly), 183, 202, 241.

ἐκτίθεσθαι. 35, 41, 200. *To set forth, quote, expound.* Lat. *exponere.* So ἔκθεσις in § 231.

ἐκφέρειν. 94, 124, 142, 164, 176, 220. *To utter:* with various cognate meanings. Lat. *edere, promere.*

ἐκφράζειν. 165. *To elaborate.* Lat. *verbis ornare, ornate aliquid enuntiare.* The term ἔκφρασις seems to belong to the later rhetorical age—that of the προγυμνάσματα.

ἐκφωνεῖν. 15. *To pronounce, to deliver.* Lat. *pronuntiare, clara voce edere.* (ἐκφώνησις is sometimes used not only for 'pronunciation,' but also for 'exclamation' and in later times for the 'peroration of a sermon.')

ἐμβολή. 39. *Impact.* Lat. *iniectio, impetus.* If the text is sound, the literal meaning seems to be, 'because the very impact of the member must be both an impressive beginning and (an impressive) end.' But the καὶ before τὴν ἐμβολὴν is unnatural, and ἀρχὴν may be a gloss on ἐμβολήν, though the real meaning of the word is 'impact' rather than 'opening': cp. π. ὕψ. xx. 2, 3, where (as here) ἐμβολὴ and πλήσσειν are found together.

ἐμμελῶς. 297. *Tastefully.* Lat. *eleganter.* In its sense of 'tuneful' or 'harmonious,' ἐμμελὴς occurs in Dionys. Hal. *de Comp.* c. 25 τῇ ἐμμέτρῳ καὶ ἐμμελεῖ λέξει. The word ἔμμετρος is found in π. ἑρμ. § 183: cp. *D. H.* p. 190.

ἐμπαθῶς. 28. *With emotion, with feeling.* Lat. *cum affectu.*

ἔμφασις. 47, 57, 130, 171, etc. *Appearance, hint, impression,* etc. Lat. *species, significatio.* The corresponding verb ἐμφαίνειν is employed some twenty or thirty times in the treatise, e.g. § 171. ἐμφαντικός, 'indicative,' occurs in § 283; and ἐμφατικός, 'striking,' in § 51 (the difference in spelling being apparently designed). Both ἐμφαντικὸς and ἐμφατικὸς are late,—Plutarch, etc. A figure of ἔμφασις was recognised: cp. Volkm. *Rhet.*[2] pp. 445, 446; Quintil. viii. 3, 83, ix. 2, 3; Tiber. π. σχημ. and Tryph. π. τρόπων (Sp. *Rhet. Gr.* iii. 65 and 199).

ἐναγώνιος. 193. *Combative.* Lat. *aptus contentionibus, accinctus ad certamen.* Cp. references given in π. ὕψ. p. 194.

ἐναλλάσσειν. 60. *To vary, to substitute.* Lat. *immutare.* The literal meaning in § 60 is 'with the grammatical case thus varied'

(i.e. with the nominative substituted for the more obvious genitive). Cp. *D. H.* p. 190, s. v. ἐναλλαγή.

ἐνάργεια. 208, etc. *Vividness.* Lat. *evidentia, illustratio.* Fr. *évidence.* See π. ὕψ. p. 197 and *D. H.* p. 190, with the examples there quoted. The words ἐνάργεια and ἐναργὴς (§ 50, etc.) correspond to such English words as 'realism,' 'life-like,' 'telling,' 'graphic.' Cp. *Rhet. Lat. Min.* (p. 62, Halm): "ἐνάργεια est figura, qua formam rerum et imaginem ita oratione substituimus, ut lectoris oculis praesentiaeque subiciamus."

ἐνέργεια. 81, 82. *Activity, actuality.* Lat. *actio.* Cp. Aristot. *Rhet.* iii. 11, 1—3, with Cope's notes *ad loc.* and his *Introduction*, pp. 316, 318. So ἐνεργεῖν § 81, and ἐνεργὴς § 266.

ἐνθύμημα. 30, 31, 32, 33, 109. *Enthymeme.* Lat. *enthymema*, sometimes *ratiocinatio.* Cp. *D. H.* p. 190 for various references, to which should be added Cope's *Introduction to Aristotle's Rhetoric* pp. 101 ff., and De Quincey's "Essay on Aristotle's View of Rhetoric" (where he follows Pacius and Facciolati). The author of the π. ἑρμ. marks clearly the distinction between the enthymeme and the period, the latter referring to the form, the former to the content whether conveyed in a period or not. It is noteworthy, as probably pointing to the use of a common source, that Quintil. (v. 14, 4) draws the same illustration from Demosthenes as is found in π. ἑρμ. § 31: "optimum autem videtur enthymematis genus, cum in propositione dissimili vel contraria ratio subiungitur, quale est Demosthenis, *non enim, si quid unquam contra leges actum est, idque tu es imitatus, idcirco te convenit poena liberari; quin e contrario damnari multo magis. nam ut, si quis eorum damnatus esset, tu haec non scripsisses; ita, damnatus tu si fueris, non scribet alius.*" See further s. v. μάχη, p. 291 infra.

ἐντέχνως. 67. *Artistically.* Lat. *artificiose.* Cp. ἀτέχνως.

ἐνυφαίνειν. 166. *To weave into the texture* (of a poem). Lat. *intexere.*

ἐξαίρειν. 119, 122, 123, 234, etc. *To exalt, to heighten:* of style, and the like. Lat. *efferre.*

ἑξάμετρον. 1, 4, 12, 204. *A line* (sc. ἔπος) *consisting of six metres or measures, a hexameter.* Lat. *hexametrum.*

ἐξαπλοῦν. 254. *To unfold, to state outright.* Lat. *explicare, explanare, distincte aliquid exponere.* Cp. the paraphrase of Gregor.

Cor. (Walz, vii. 2, 1170) δεινότερον γὰρ τὸ ὑπονοούμενον, τὸ δὲ ἐξαπλωθὲν καταφρονεῖται, καὶ γελοῖον τὸ πρόδηλον λέγειν. A late word in prose, —Sextus Empiricus, etc.; the fact that it occurs in the *Batrachomyomachia* (l. 106) may be added to the other indications of late date which that poem presents.

ἐξασθενεῖν. 50. *To fail in strength.* Lat. *deficere.*

ἐξηλλαγμένος. 77. *Distinguished, elaborate.* Lat. *immutatus, variatus, exornatus.* Cp. *D. H.* p. 191.

ἐπαμφοτερίζειν. 176, 291. *To partake of two characters, to be ambiguous.* Lat. *anceps esse.*

ἐπανάληψις. 196 (bis). *Epanalepsis, resumption* ('echo sound,' Puttenham). Lat. *iteratio* (cp. Rutilius Lupus, Halm p. 8). By ἐπανάληψις the author of the π. ἑρμ. seems to understand not simply a 'repetition' (ἀναδίπλωσις, and the like), but what might be termed a 'resumptive repetition.'

ἐπανάστασις. 278. *Rise in rhetorical tone.* Lat. *elata compositio, oratio assurgens.* The metaphor may be medical, that of a 'rising' or 'swelling' on the person.

ἐπαναφορά. 61 (bis), 268. *Recurrence, repetition.* Lat. *repetitio.* Identical with ἀναφορὰ (q. v.), as may be seen from § 268. The corresponding verb ἐπαναφέρειν occurs in §§ 59, 268.

ἐπιδείκνυσθαι. 225, 300. *To make a rhetorical display.* Lat. *se ostentare, declamare.*

The reference is to the ἐπιδεικτικὸν γένος, 'l'éloquence d'apparat.' In § 108, ἐπιδείγματα is used of the appointments in the mansions of the rich.

ἐπίθετον. 85. *An addition, an epithet* ('the qualifier,' Puttenham). Lat. *ad nomen adiunctum, appositum* (Quintil. viii. 3, 43; 6, 29). Cp. *D. H.* p. 191.

ἐπικερτόμημα. 111. *A taunt.* Lat. *obiurgatio.* Herodian (π. σχημ., Sp. iii. 92) classifies ἐπικερτόμησις under εἰρωνεία: τῆς δὲ εἰρωνείας καθέστηκεν εἴδη τὰ λεπτομερέστερα τάδε, σαρκασμός, διασυρμός, ἐπικερτόμησις, κατάγελως, εἰκασμός, χαριεντισμός. Rufinianus (Halm *Rhet. Lat. Min.* p. 39) says: "haec figura risum excitat et severe proposita vafre excutit." A similar 'figure' of ἐπιτίμησις was sometimes recognised: cp. the use of ἐπιτιμᾶν in § 294.

ἐπικοσμεῖν. 106 (ter), 133. *To adorn, to embellish.* Lat. *ornare.*

ἐπιλέγειν. 32, 109, 111, 137. *To make an additional statement, to add.* Lat. *adiungere.*

ἐπιμονή. 280. *Ondwelling, lingering, elaboration* ('the figure of abode,' Puttenham). Lat. *commoratio* (Auct. ad Her. iv. 45, Cic. *de Orat.* iii. 53). Cp. π. ὕψ. p. 199. What is meant is 'a fuller expression of the point'; the repetition is of the sense, rather than simply of the words.

ἐπιπληθύεσθαι. 156. *To superabound.* Lat. *accrescere.* The verb, in this form, occurs only here: ἐπιπληθύνειν is, however, found in the LXX.

ἐπιστολικός. 223, 230, 233. *Epistolary, suited to letter-writing.* Lat. *epistolaris, accommodatus epistolis.*

ἐπισφαλής. 27, 80, 98, 286, 294. *Dangerous.* Lat. *lubricus, periculosus.* Cf. the use of κινδυνώδης and ἀσφαλὴς in § 80, and see s. v. ἀσφαλής, p. 270 supra.

ἐπιτάφιος. 266. *A funeral oration* (sc. λόγος). Lat. *funebris oratio.*

ἐπιτραγῳδεῖν. 122. *To declaim in tragic tones, to rant.* Lat. *tragico more rem amplificare.* It is to be noted that this verb (not a common one) occurs in Theophr. *Hist. Plant.* ix. 8, 5: possibly it was also used in his περὶ λέξεως. It is found in Dionys. Hal. *de Thucyd.* c. 28.

ἐπιφέρειν. 34, 85, 106, 122, etc. *To add, to subjoin.* Lat. *adiungere.* Cp. ἐπιφορὰ in § 196. In § 122 the meaning is the late one of 'adduce' or 'cite' (Lat. *laudare*): cp. Dionys. Halic. *de Comp. Verb.* c. 4 καλῶς ἂν ἔχοι τὰ Εὐριπίδεια ταῦτα ἐπενεγκεῖν. (P gives ἐποιήσαμεν in § 122; but Hemsterhuis' conjecture ἐποίσομεν has been adopted in the text.)

ἐπιφώνημα. 106, 109, 110 (bis), 111 (bis). *Concluding exclamation, finishing touch, l'envoy.* Lat. *epiphonema.* Quintil. viii. 5, 11 "et addita in clausula est epiphonematis modo non tam probatio quam extrema quasi insultatio. est enim epiphonema rei narratae vel probatae summa acclamatio: *Tantae molis erat Romanam condere gentem!*" Hermogenes (Spengel *Rhet. Gr.* ii. pp. 252—254) has a section περὶ ἐπιφωνήματος. Cp. ἐπιφωνεῖν §§ 107, 110, and ἐπιφωνηματικῶς § 109.

ἐπίχαρις. 147. *Graceful, charming.* Lat. *venustus, amoenus.* Cp. ἐπιχαρίτως in §§ 127, 140, and ἐπιχαριτώτερα § 133.

ἔπος. 37, 62. *Verse, line.* Lat. *versus.* Used with special reference to 'Epic' poetry.

ἑρμηνεία. 1, 12 (bis), 13, 14, passim. *Expression, style.* Lat. *elocutio.* Fr. *élocution.* Ital. *elocuzione.* The meaning of ἑρμηνεία, as a rhetorical term, is discussed in the *Classical Review*, xv. 252 ff. The περὶ ἑρμηνείας, as its title and contents show, treats of style (prose style in particular), and is an essay on literary expression or composition with special reference to the four types of style. 'Concerning Style' is the most convenient modern rendering, though the word 'style' suggests the pen in hand, whereas ἑρμηνεία, λέξις and φράσις suggest rhetorical expression, the spoken word of the orator. The Latin *elocutio* likewise connotes delivery, and is clearly a better rendering than *interpretatio*; the definition of *elocutio* given by the Auctor. ad Herennium i. 2, 3 ("elocutio est idoneorum verborum et sententiarum ad inventionem accommodatio") might stand for a definition of ἑρμηνεία itself. On the use of λέξις, φράσις, and ἑρμηνεία there are some good remarks in G. Thiele's *Hermagoras*, pp. 140—143. Among other things, he points out that in certain phrases λέξις, as the original term, always held its ground; we never find σχήματα ἑρμηνείας, for example. But a comparison of § 136 with § 156 shows the substantial identity of λέξις and ἑρμηνεία in the π. ἑρμ.

ἑρμηνεύειν. 46, 120, 121 (bis). *To express, to phrase.* Lat. *exponere.* Cp. Dionys. Hal. *de Comp. Verb.* c. 3 πραγμάτια λιτὰ καὶ βιωτικά, ἡρμηνευμένα ὑπέρευ, and *de adm. vi dic. in Demosth.* c. 26 ὁ δαιμόνιος ἑρμηνεῦσαι Πλάτων. It is one of the advantages of ἑρμηνεία as a term for style that a corresponding verb exists side by side with it. The English verb 'to phrase' is as old as *King Henry VIII.* (Act I. Sc. 1. l. 34); in French, 'phraser' is (to judge from Hatzfeld and Darmesteter's dictionary) comparatively recent.

εὐανάγνωστος. 193. *Easy to read, readable.* Lat. *lectu facilis.* Cp. Arist. *Rhet.* iii. 5, 6 ὅλως δὲ δεῖ εὐανάγνωστον εἶναι τὸ γεγραμμένον καὶ εὔφραστον· ἔστι δὲ τὸ αὐτό.

εὐήκοος. 48, 258, 301. *Pleasant to the ear.* Lat. *auditu iucundus.* As stated in the Introduction, p. 56, the word is late; but it should have been there added that it is late in this sense only. In other senses it is found as early as Hippocrates and Aristotle.

εὐημερεῖν. 298. *To have a good time, to flourish.* Lat. *secunda fortuna uti.* This verb, together with the corresponding noun and adj., is classical; here it is used of the success of the Socratic dialogues.

εὐθεῖα. 198. *Nominative case:* sub. πτῶσις. Lat. *casus rectus.* Cp. § 104. In § 292 ἐξ εὐθείας = *recta via.*

εὐκαταστρόφως. 10. *With a happy turn.* Lat. *callide.* The word is ἅπ. εἰρ.

εὐκαταφρόνητος. 4, 77, 207. *Contemptible.* Lat. *abiectus, humilis.* Cp. π. ὕψ. iii. 1 ἐκ τοῦ φοβεροῦ κατ' ὀλίγον ὑπονοστεῖ πρὸς τὸ εὐκαταφρόνητον, and Dionys. Halic. *de Comp. Verb.* c. 2 εὐκαταφρόνητα καὶ ταπεινὰ λαβόντες ὀνόματα.

εὐμίμητος. 286. *Easily copied.* Lat. *imitabilis.* The word is used by Plato (*Rep.* x. 605 A). The π. ἑρμ. is rather fond of compounds in εὐ-, e.g. εὐμεγέθης ('good-sized') in § 76, which, like εὐμίμητος, is a classical word.

εὐπαγής. 176 (bis). *Well-proportioned, well-compounded.* Lat. *compactus, coagmentatus.* Used of a word which is composed of vowels and consonants in fairly equal proportions and so escapes the two extremes denoted by the adjectives λεῖος and τραχύς.

εὐπρέπεια. 287, 288. *Seemliness, good taste.* Lat. *studium decori.* So εὐπρεπῶς § 288.

εὔρυθμος. 42, 117. *Rhythmical.* Lat. *numerosus, moderatus* (Cic. *de Orat.* iii. 48, 184; ii. 8, 34). The word is used by Aristotle (*Rhet.* iii. 8, 7). P, however, gives ἔνρυθμος or ἔρρυθμος in §§ 42, 117, 301; for the distinction between εὔρυθμος and ἔρρυθμος, cp. Dionys. Hal. *de Comp. Verb.* c. 11 ad fin.

εὐσταλής. 14. *Well-equipped, trim.* Lat. *decenter ornatus, succinctus.*

εὐτελής. 43, 54, etc. *Cheap, mean, paltry.* Lat. *humilis.* Cp. *D. H.* p. 193.

εὐτραπελία. 177. *Wit.* Lat. *urbanitas.* So εὐτράπελος, § 172. Cp. Aristot. *Rhet.* ii. 12, 16 καὶ φιλογέλωτες, διὸ καὶ εὐτράπελοι· ἡ γὰρ εὐτραπελία πεπαιδευμένη ὕβρις ἐστίν.

εὐφημισμός. 281. *Euphemism.* Lat. *vocabulum boni ominis adhibere.* This tendency of speech is well described in the same section by the words: ὁ τὰ δύσφημα εὔφημα ποιῶν καὶ τὰ ἀσεβήματα εὐσεβήματα. So Eustathius on *Odyss.* i. 121 ἔστι τὸ σχῆμα εὐφημισμός, ἀγαθῇ κλήσει περιστέλλων τὸ φαῦλον, ὥσπερ καὶ τὰς Ἐρινῦς Εὐμενίδας διὰ τὸ εὔφημον κατωνόμαζον καίτοι δυσμενεῖς οὔσας.

εὐφωνία. 68, 69, 71, 175. *Euphony, musical sound.* Lat. *vocis dulcedo s. suavitas.* So εὔφωνος, §§ 70, 255 (cp. Cic. *Or.* 24, 80

"simplex probatur in propriis usitatisque verbis, quod aut *optime sonat* aut rem maxime explanat"). In this sense, εὐφωνία is a late word, occurring in Dionys. Halic., etc. Cp. Quintil. i. 5, 4 "sola est, quae notari possit velut *vocalitas*, quae εὐφωνία dicitur; cuius in eo delectus est, ut inter duo, quae idem significant ac tantundem valent, quod melius sonet, malis." On euphony in general, cp. Rehdantz-Blass *Indices*, pp. 18, 3, 4, 5; and Earle's *English Prose*, pp. 309 ff.—In § 175, P has εὐφημία, which may sometimes have been used in the same sense as εὐφωνία: cp. Steph. s. v.

εὔχαρις. 157, 160, 163, 164, 173. *Graceful, charming.* Lat. *lepidus, venustus.* In § 168, εὐχάριστος is used to describe a man of wit, taste, and breeding.

ἐφέλκειν. 126, 175. *To bring in train.* Lat. *attrahere.* In § 175, the verb is used with reference to the addition of a final *ν*: cp. the expression νῦ ἐφελκυστικόν.

ζωτικός. 81. *Full of life.* Lat. *vitalis.* ζωτικαῖς ἐνεργείαις = *vitalibus actionibus.*

ἡδονή. 78, 180, 181, 182. *Charm.* Lat. *iucunditas, voluptas.* Fr. *charme, agrément, attrait.* Cp. ἡδύς, §§ 15, 166, 173, 174; and *D. H.* p. 193. The adj. ἡδύς is used of style in Aristot. *Rhet.* iii. 12, 6 (quoted on p. 39 supra); but the noun in this application seems not to be earlier than Philodemus and Dionysius.

ἦθος. 28 (bis), 171 (bis), 227, 245, 264, 293. Lat. *mos, indoles.* See further in π. ὕψ. p. 200, *D. H.* p. 193. ἠθικὸς ('moratus') occurs in § 227; ἠθικῶς ('in a way true to character,' 'naturally') in §§ 216, 297. Cp. Volkmann *Rhetorik*², pp. 273 ff., Causeret *Étude sur la langue de la Rhétorique et de la critique littéraire dans Cicéron*, p. 98; Sandys *Orator of Cicero*, pp. 80, 131.

ἡμίμετρον. 1. *Hemistich, half-line.* Lat. *metrum dimidiatum.* ἡμιστίχιον is used elsewhere in the same sense. Cp. § 180.

ἡρῷος. 5, 42. *Heroic.* Lat. *herous.* The word is especially applied to the hexameter line, and to spondaic feet, though it is elsewhere used of dactyls also as forming part of a hexameter, and sometimes of anapaests. Cf. Plat. *Rep.* iii. 400 B; Aristot. *Rhet.* iii. 8, 4 (with Cope's notes); Cic. *Or.* 57, 192; Quintil. ix. 4, 88.—In § 204 ἡρωϊκὸς is found.

ἦχος. 71, 73, 82, 185. *Sound.* Lat. *sonus.* In § 73 ἦχος seems to mean 'breathing,' 'spiritus'; though the usual term for this is πνεῦμα.

In §§ 42, 68, 174, 299 ἠχώδης (a late word) occurs, with the meaning 'noisy,' 'sonorous,' 'resonant': Lat. *clamosus*, *sonorus*.

θαυμασμός. 291. *Eulogy.* Lat. *admiratio.* The word is late—Philodemus, Plutarch, Hermogenes, etc. It is curious that a word of analogous formation, ἐξετασμὸς (for ἐξέτασις) occurs in Demosth. *de Cor.* § 16 and nowhere else in classical literature, not being found again till the time of Plutarch.—In § 165, θαῦμα = θαυμαστὸν i.e. *ineptum*: cp. π. ὕψ. iv. 2 θαυμαστή γε τοῦ Μακεδόνος ἡ πρὸς τὸν σοφιστὴν σύγκρισις.

θέσις. 63, 145. *Use, application.* Lat. *positio, usus.*

θεώρημα. 195. *Observation.* Lat. *animadversio.* Cp. θεωρία, π. ὕψ. ii. 3, xxxix. 1.

θραύειν. 301. *To shatter.* Lat. *infringere.* Used with reference to the *scazon*, or *choliambus*, into which Hipponax converted the iambic senarius.

ἴαμβος. 43. *An iambus.* Lat. *iambus.* In the same section μέτρα ἰαμβικὰ = *iambic lines.*

ἰδιωτικός. 15, 144, 207, 208. *Not in accordance with the rules of art.* Lat. *vulgaris.* The general sense of *unprofessional* shades off into the apparently opposite meanings; (1) *untutored, ordinary, commonplace;* (2) *irregular, unique.*

ἱλαρός. 128, 132, 134. *Genial, pleasant.* Lat. *hilaris, amoenus.* Cp. Sandys *Orator of Cicero*, p. 115: "*hilariora*, 'more genial' (the opposite of *graviora*), and corresponding to the *suavitas* of the *genus medium* whose object is *delectare* and *conciliare*. *De Or.* ii. 236 'ipsa hilaritas benevolentiam conciliat.'" So ἱλαροτραγῳδία = *tragico-comoedia* (Plautus), *tragédie-bouffe.* Cp. *D. H.* p. 193.

ἰσόκωλος. 25. *Consisting of equal members.* Lat. *compar* (Auct. ad Her. iv. 20: cp. Cic. *Or.* § 38); *exaequatus membris* (Aquila Rom., Halm p. 30). The meaning is illustrated (§ 25) by a sentence of Thucydides, in the second part of which τ' (rather than τε) should perhaps be read in order to obtain an exact equality of syllables.

ἱστορικός. 19. *Historical.* Lat. *historicus.* One of the τρία γένη περιόδων—that appropriate to narrative—is thus described.

ἰσχνός. 36, 183, 190, 203, 226, 235, 236. *Spare, plain, simple, unadorned:* χαρακτὴρ ἰσχνὸς being one of the four types of style. Lat. *tenuis* (Cic. *de Orat.* iii. 52, 199), *subtilis* (Quintil. xii. 10, 58).

Fr. *simple.* The metaphor in ἰσχνός, as in ἁδρὸς (which is sometimes used as its opposite), was probably that of bodily condition. For the deceptive ease of the χαρακτὴρ ἰσχνός, cp. Cic. *Or.* xxiii. 76 "nam orationis subtilitas imitabilis illa quidem videtur esse existimanti, sed nihil est experienti minus," and the passage of Steele's *Guardian* quoted in Sandys' edition *ad loc.* The *de Lysia* of Dionysius should be compared with the chapter on the χαρ. ἰσχνὸς in the π. ἑρμ. The corresponding noun ἰσχνότης occurs in §§ 14, 223.—ἀφελὴς and ἀφέλεια are not found in the π. ἑρμ. (cp. p. 268 supra); nor again are such familiar rhetorical terms as ὕψος, ὑψηλός, καθαρός, ἀνθηρός, αὐστηρός, ἁδρός, μειρακιώδης, μέσος ('intermediate' style), πολιτικός, ἰδέα, γοργότης. Similarly, although κατορθοῦν and κατόρθωμα occur in the treatise (§§ 122, 123), they do not bear the specifically rhetorical sense [for which see π. ὕψ. p. 202 and *D. H.* p. 194]. In fact, the Peripatetic π. ἑρμ. seems to stand far apart from Dionysius (with his Isocratic traditions) and from Hermogenes.

κακοζηλία. 189, 239. *Affectation, conceit, mannerism, preciosity:* 'fond affection,' Puttenham. Lat. *cacozelia, mala affectatio* (Quintil. viii. 3, 56). Fr. *affectation.* The adj. κακόζηλος is found in §§ 186, 239. Dionysius does not, I think, use κακύζηλος or κακοζηλία; on the other hand, the π. ἑρμ. does not use μειρακιώδης. But τὸ κακόζηλον is found in the π. ὕψ. iii. 4 (see p. 201 *ibid.*, and cp. Hermog. in Spengel *Rhet. Gr.* ii. 256—258). ψυχρὸς occurs in Dionys. Hal., π. ὕψ., and π. ἑρμ., which last formulates in § 186 the distinction between ψυχρὸς and κακόζηλος. Volkmann (*Rhet.* p. 541) describes τὸ κακόζηλον as "das manirirte, schwülstige und alberne." Wilamowitz-Moellendorff gives an account of the word in *Hermes* xxxv. p. 28.

κακοτεχνία. 27, 247. *Artifice.* Lat. *nimium atque intempestivum artis et concinnitatis studium.* Germ. *Künstelei.* So κακοτεχνεῖν in §§ 28, 250.

κακοφωνία. 219 (bis), 255. *Harshness of sound.* Lat. *asperitas soni.* Fr. *dureté, âpreté (des sons).* τὸ κακόστομον is used with the same meaning in π. ὕψ. xliii. 1, while Dionysius uses both εὔστομος and εὔφωνος (though with a different shade of meaning). κακοφωνία is a late word,—Strabo, Galen, etc.—The illustration in § 255 is of special interest, since attention seems to be called to the scansion of ὄφιν (and possibly also to the neglect of the digamma in the reconstructed line).—Milton has a good example of designed caco-

phony in *Paradise Lost*, Book ii.: "On a sudden open fly, | With impetuous recoil and jarring sound, | The infernal doors, and on their hinges grate | Harsh thunder, that the lowest bottom shook | Of Erebus."

καλλιεπής. 166. *Choice in diction.* Lat. *suaviloquens.* It is the word used of Agathon in Aristoph. *Thesm.* 49. Cp. *D. H.* p. 193, with the passages there quoted.

κάλλος. 106, 166, 173, 232, 252, 274. *Beauty* (of language). Lat. *pulchritudo.* Cp. Aristot. *Rhet.* iii. 2, 13.—The verb καλλωπίζειν occurs in § 165, and the adj. καλὸς in §§ 166, 173, etc.

καμπή. 10, 17 (bis). *Bend, rounding.* Lat. *flexio, rotunditas.*

κανών. 87, 91. *Rule, standard.* Lat. *norma, regula.*

κατακερματίζειν. 76. *To cut up, to fritter away.* Lat. *concidere* Cp. exx. quoted in π. ὕψ. p. 201. κερματίζειν and κατακόπτειν are found in § 4, where the meaning is (as Ernesti gives it) "oratio concisa, membris minutis et veluti frustulatim adspersis constans."

κατακορής. 303. *Satiating, wearisome.* Lat. *satietatis plenus.* A favourite word with writers on rhetoric: e.g. Aristot. *Rhet.* iii. 3, 3, Dionys. Halic. *de adm. vi dic. in Dem.* c. 45, π. ὕψ. xxii. 3.

καταληκτικός. 38, 39. *Final.* Lat. *terminalis.* This late word is elsewhere used, by writers on metre, of a verse which has its last foot incomplete. Here it must have the same sense as ληκτικὸς or τελικός, viz. 'forming the conclusion.' So καταλήγειν in §§ 4, 154, and κατάληξις ('termination') in § 19.

κατασμικρύνειν. 44, 123. *To diminish, to belittle.* Lat. *conterere.* Late,—LXX., M. Aurel. Ant., Lucian, Athenaeus, etc.

κατεστραμμένος. 12, 21. *Compacted, close-knit.* Lat. *contortus, vinctus.* Fr. *ramassé, arrondi.* The distinction between the λέξις κατεστραμμένη and the λέξις εἰρομένη is explained in Aristot. *Rhet.* iii. 9. The former denotes a periodic style (the οἷον in π. ἑρμ. § 12 being virtually = 'to wit'), the latter a loose or running style.

κεκλασμένος. 189. *Broken, effeminate.* Lat. *fractus, mollis.* Cp. π. ὕψ. xli. 1 ῥυθμὸς κεκλασμένος λόγων καὶ σεσοβημένος.

κινδυνώδης. 80 (bis), 85 (bis), 127. *Hazardous, risky.* Lat. *periculosus.* Cp. the use of 'periclitantia' in Quintil. xi. 1, 32: "in iuvenibus etiam uberiora paulo et paene periclitantia feruntur." The word is, for the most part, late—Polybius, Cicero, Galen (after Hippocr.), etc. ἐπικίνδυνος is more usual in earlier writers, or παρα-

κεκινδυνευμένος (Aristoph., Dionys. Hal.). κινδυνώδης and ἐπισφαλὴς have counterparts in ἀκίνδυνος and ἀσφαλής, both of which occur in the treatise.—In § 40 κινδυνεύειν occurs in its specifically Attic sense.

κλαυσίγελως. 28. *Sorry laughter.* Lat. *fletus cum risu.* Fr. *un rire mêlé de larmes.* E. Müller (*Theorie der Kunst bei den Alten*, ii. 241) translates κλαυσιγέλωτα by "das weinerliche Lächeln," and speaks of it as "eine Mischung von Lachen und Weinen, die aber freilich von Homers δακρυόεν γελᾶν himmelweit entfernt ist." Cp. Xen. *Hellen.* vii. 2, 9 πάντας δὲ τοὺς παρόντας τότε γε τῷ ὄντι κλαυσίγελως εἶχεν, and Pollux *Onomast.* ii. 64. The reference later in this section to 'fun at a funeral' helps to fix the meaning of κλαυσίγελως.

κλέπτειν. 118, 182, 239 (bis). *To disguise, to hide.* Lat. *occultare.* Cp. Aristot. *Rhet.* iii. 2, 5, Dionys. Hal. *de Comp. Verb.* c. 19, *de adm. vi dic. in Dem.* c. 2.

κλῖμαξ. 270. *Ladder, climax:* ('marching, or climbing, figure,' Puttenham). Lat. *gradatio* (Cic. *de Orat.* iii. 54; Quintil. ix. 3, 54). Fr. *gradation.* Well illustrated, in the same section, from Demosth. *de Cor.* 179: an illustration which brings out the elaboration with which the ancient 'climax' was usually constructed. Rehdantz-Blass refer to: *Joel* i. 4, *Epistle to the Romans* x. 13, Shakespeare's *As You Like It* v. 2. Cp. p. 255 supra.

κοινός. 157, 164, 186, 232. *Ordinary, current.* Lat. *communis.* Cp. *D. H.* pp. 194, 195.

κόμμα. 9, 10, 205, 238, 241. *Short clause, phrase.* Lat. *incisum* (Cic. *Or.* 62, 211; Quintil. ix. 4, 122). Fr. *incise.* With the definition given in § 9, cp. Spengel *Rhet. Gr.* iii. 28 κόμμα δ' ἐστὶ τὸ περιόδου καὶ κώλου ἔλαττον, and Walz *Rhet. Gr.* vii. 25 κόμμα φράσις βραχύ τι νόημα ἔχουσα. (Perhaps the English 'phrase' will serve as an approximate rendering. Cp. Earle *Grammar of English Now in Use*, p. 6: "For not only single words, but also groups of words are capable of being parts of speech; and when they are so, we call them *phrases.* And such phrases may sometimes be broken by the insertion of other parts of speech, e.g. 'will very commonly be found,' where *will be found* is a phrase.")

κομψεία. 36. *Daintiness.* Lat. *elegantia.* The word occurs in Plato *Phaedr.* 101 c, and may be regarded as specifically Attic. Cp. *D. H.* p. 195 s. v. κομψός, and see the passage of M. Aurel. Ant. iii. 5 quoted on p. 19, n. 1 supra.

κόσμος. 106, 109, 164, 165. *Adornment.* Lat. *ornatus, ornamentum.*

κρεμνᾶν. 216. *To keep in suspense.* Lat. *suspensum tenere.* Used with reference to the art of Ctesias.

κυκλικός. 30. *Circular.* Lat. *rotundus* (Cic. *Brut.* 78, 272). Cp. κυκλοειδής, § 11 (together with n. on p. 214); and κύκλος in §§ 30, 31 (cp. Cic. *Or.* 62, 207 "ut tamquam in orbe inclusa currat oratio").

κυνικός. 170, 259, 271. *Belonging to the Cynics.* Lat. *Cynicus.* Κυνικὸς τρόπος – "methodus iocandi Cynica, quae acerbas mordacesque facetias habet" (Ernesti).

κύριος. 77, 82 (ter), 86, 87 (bis), 190, 192. *Accredited, regular, current.* Lat. *proprius.* Fr. *propre.* In §§ 82, 86, 87 the meaning is 'literal,' as distinguished from metaphorical. Cp. *D. H.* p. 195, π. ὕψ. p. 202 (s. v. κυριολογία).

κῶλον. 1, 2, 3, 10, 12 (bis), 13, 22, 34, et passim. *Member.* Lat. *membrum.* Fr. *membre de phrase.* A subdivision of the period: defined in § 34. Hermogenes (Speng. *Rhet. Gr.* ii. 241) describes the κῶλον as a 'completed sense' (ἀπηρτισμένη διάνοια). Quintilian, ix. 4, 122 ff., distinguishes carefully between the *incisum* (κόμμα), *membrum* (κῶλον), and *circuitus* (περίοδος). In π. ἑρμ. § 2 the writer is at pains to state that he means to use κῶλον of a logical division, and not of a mere pause for breath. See also Sandys *Or.* p. 222.

κωμῳδία. 169, 204, 259, 286. *Comedy.* Lat. *comoedia.* In § 204 the allusion to ἡ κωμῳδία ἡ νέα seems indicative of late date. The adj. κωμικὸς occurs in § 128, and κωμῳδικὸς in §§ 143, 159. For κωμῳδεῖν (§§ 150, 177) and κομῳδοποιὸς (§ 126), see notes on pp. 238, 234 supra.

κωφός. 68. *Dumb.* Lat. *mutus.* By σύνθεσις κωφὴ ἀτεχνῶς is meant "*prorsus muta oratio*, i.e. quae nullos numeros habet" (Goeller): cp. ἀμουσοτέρα in the same context.

λαμβάνειν. 43, 49, 57, 83, et passim. *To employ.* Lat. *adhibere.*

λεῖος. 48, 68, 176 (bis), 178. *Smooth.* Lat. *levis.* In § 48 τὸ λεῖον καὶ ὁμαλὲς τῆς συνθέσεως = *levis et aequabilis compositio.* So λειότης in §§ 48, 258, 299, 300. Compare λειότης ὀνομάτων in Dionysius (*de Imit.* ii. 2) with *levitas verborum* in Quintilian (*Inst. Or.* x. 1, 52), the reference in both cases being to Hesiod.

λέξις. 21, 22, 38, et passim. *Style.* Lat. *elocutio.* Sometimes (§§ 88, 145, 184) found in the plural for 'expressions,' *locutiones;* sometimes also (§ 142), when used in the singular, it refers specially to *diction,* or choice of words. See s. v. ἑρμηνεία, p. 282 supra, for various references.

λιτός. 77. *Simple, unpretending.* Lat. *simplex.* A conjecture of Spengel's: rendered improbable perhaps by two facts, (1) the form λειτὸς is found in inscriptions, but occurs rarely or never in written documents; (2) the π. ἑρμ. elsewhere avoids λιτὸς in the same way as it avoids ἀφελὴς (for which last cp. p. 268 supra).

λογικός. 1, 41, 42 (bis), 117. *Suited to prose.* Lat. *aptus orationi solutae.* The word is late in this sense,—Dionys. Hal., Diog. Laert., etc. πεζὸς is found with the same meaning in § 90; and λεκτικὸς is similarly used by Aristotle. In § 41 λογικός, as distinguished from μεγαλοπρεπής, is almost = 'colloquial': cp. λεκτικῆς ἁρμονίας = 'colloquial intonation' (Aristot. *Poet.* 4, 19; *Rhet.* iii. 8, 4).

λόγιος. 38. *Eloquent.* Lat. *facundus.* With the words of the π. ἑρμ. (ἄρξομαι δὲ ἀπὸ τοῦ μεγαλοπρεποῦς, ὅνπερ νῦν λόγιον ὀνομάζουσιν) should be compared the statement of Phrynichus (p. 198 Lob.) that λόγιος was a popular expression applied to a good speaker of the elevated type (λόγιος· ὡς οἱ πολλοὶ λέγουσιν ἐπὶ τοῦ δεινοῦ εἰπεῖν καὶ ὑψηλοῦ οὐ τιθέασιν οἱ ἀρχαῖοι, ἀλλ' ἐπὶ τοῦ τὰ ἐν ἑκάστῳ ἔθνει ἐπιχώρια ἐξηγουμένου ἐμπείρως, i.e. a learned chronicler of national history). As bearing on the date of the treatise, it is noteworthy that Phrynichus, who belonged to the age of the Antonines, mentions the identification of λόγιος with ὑψηλός (i.e. μεγαλοπρεπής). This identification is perhaps foreshadowed by a somewhat earlier author, Plutarch, who uses the corresponding noun λογιότης in *de Glor. Athen.* c. 5, ἡ Εὐριπίδου σοφία καὶ ἡ Σοφοκλέους λογιότης καὶ τὸ Αἰσχύλου στόμα, where the qualities attributed to the three tragedians respectively seem to be subtlety, elevation, and full-mouthed utterance. Strabo, a still earlier writer, has (*Geogr.* xiii. 2) ἅπαντας μὲν γὰρ λογίους ἐποίησε τοὺς μαθητὰς Ἀριστοτέλης, λογιώτατον δὲ Θεόφραστον. Plutarch (*Cic.* c. 49) reports a saying of Augustus with reference to Cicero: λόγιος ἀνήρ, ὦ παῖ, λόγιος καὶ φιλόπατρις.

λόγος. 4, 32, 37, 41, et passim. *Discourse.* Lat. *oratio.* Often in the plural, with perhaps a special reference to 'speeches.' In § 92 λόγος, as opposed to ὄνομα, means the definition, or description, of a term as distinguished from the term itself: cp. Aristot. *Rhet.* iii.

6, 1. In § 78 (διθύραμβον ἀντὶ λόγου) λόγος = 'prose': cp. Aristot. *Rhet.* iii. 2, 7 (καὶ ἐν ποιήσει καὶ ἐν λόγοις). See further in π. ὕψ. p. 203, *D. H.* p. 196.

λύσις. 63, 70, 192 (bis), 193, 194 (bis). *Separation.* Lat. *dissolutio.* The word is especially applied to asyndeton ('loose language,' Puttenham), or absence of connecting particles: cp. Aristot. *Rhet.* iii. 12, 4. See Abbott and Matheson's edition, Pt. i. p. xxxi. and Pt. ii. p. 121, for instances of asyndeton in Demosth. *de Cor.* The figure tends not only to force but sometimes to obscurity, as in Demosth. *de Cor.* 94 (δόξαν εὔνοιαν, if that be the right reading) and in the poetry of Robert Browning.—The term λύσις is also used of hiatus (§ 70). The corresponding verb λύειν will be found in §§ 92, 193, 194, 229, 247.

μακρηγορεῖν. 222, 242. *To be prolix.* Lat. *prolixe dicere.* So μακρολογία and μακρολόγος in § 7.

μακρός. 38, 41, 72, etc. *Long.* Lat. *longus.* In § 86 μακρὸν ῥήτορα = a 'long' speaker. In § 40 the noun μακρότης is used.

μάχη. 30. *Opposition.* Lat. *pugna.* The following passages will illustrate the meaning: Aristot. *Rhet.* ii. 22 ἔστι δὲ τὸ μὲν δεικτικὸν ἐνθύμημα τὸ ἐξ ὁμολογουμένων συνάγειν, τὸ δὲ ἐλεγκτικὸν τὰ ἀνομολογούμενα συνάγειν: Apsines (Speng. *Rhet. Gr.* i. 376) πᾶν ἐνθύμημα γίνεται...ἢ ἐξ ἀκολούθου συλλογιστικῶς ἢ ἐκ μάχης: Epict. *Enchir.* 52 τί γάρ ἐστιν ἀπόδειξις; τί ἀκολουθία; τί μάχη; τί ἀληθές; τί ψεῦδος; Cic. *Top.* 14, 56 "illa ex repugnantibus sententiis communis conclusio, quae...a rhetoribus ἐνθύμημα nuncupatur": Quintil. *Inst. Or.* v. 10, 1, 2 "nam enthymema (quod nos *commentum* sane aut *commentationem* interpretemur, quia aliter non possumus, Graeco melius usuri) unum intellectum habet, quo omnia mente concepta significat (sed nunc non de eo loquimur), alterum, quo sententiam cum ratione, tertium, quo certam quandam argumenti conclusionem vel ex consequentibus vel ex repugnantibus: quamquam de hoc parum convenit. sunt enim, qui illud prius *epichirema* dicant, pluresque invenias in ea opinione, ut id demum, quod pugna constat, enthymema accipi velint, et ideo illud Cornificius *contrarium* appellat. Hunc alii *rhetoricum syllogismum*, alii *imperfectum syllogismum* vocaverunt, quia nec distinctis nec totidem partibus concluderetur: quod sane non utique ab oratore desideratur." Possibly the original expression was ἐνθύμημα ἐκ μαχομένων ("a reasoning from contraries or contradictories," Hamilton; e.g. "hunc metuere? alte-

rum in metu non ponere?" Cic. *Top.* 13, 55); and this was abbreviated into ἐνθύμημα ἐκ μάχης. μάχη is a late word, in this sense. Cp. Cope's *Introduction to Aristotle's Rhetoric*, pp. 99 ff.

μεγαλεῖος. 14, 39, 56, etc. *Impressive, stately.* Lat. *amplus, magnificus.* For μεγαλεῖόν τι in § 56 Gregorius has μεγαλειότητα.

μεγαληγορία. 29. *Lofty utterance.* Lat. *ampla dictio.* Cp. π. ὕψ. xv. 1, xvi. 1, viii. 4 (μεγαλήγορος).

μεγαλοπρεπής. 18, 36, 37, 39, et passim. *Grand, elevated.* Lat. *magnificus.* Fr. *magnifique. Elevated* is the most generally convenient rendering for μεγαλοπρεπής, especially as it has a corresponding noun and verb. But *grand, stately, lofty, impressive, dignified* will also sometimes serve. Aristotle discusses the application of the term to style in *Rhet.* iii. 12, 6 (quoted in Introduction, p. 39 supra). The noun μεγαλοπρέπεια occurs in π. ἑρμ. §§ 37, 45, 48, et passim. μεγαλοπρέπεια and μεγαλοπρεπὴς are often used side by side with ὕψος and ὑψηλὸς (neither of which words are found in this treatise): e. g. Dionys. Hal. *de Thucyd.* c. 23 ὕψος λέγω καὶ καλλιρημοσύνην καὶ σεμνολογίαν καὶ μεγαλοπρέπειαν, *Ep. ad Pomp.* c. 2 τῆς ὑψηλῆς καὶ μεγαλοπρεποῦς καὶ παρακεκινδυνευμένης φράσεως ἐφιέμενον Πλάτωνα, *de Lys.* c. 13 ὑψηλὴ δὲ καὶ μεγαλοπρεπὴς οὐκ ἔστιν ἡ Λυσίου λέξις. *Coloured* may sometimes serve as a rendering of μεγαλοπρεπής (cp. John Knox, "God knows I did use no rhetoric nor coloured speech," as quoted in R. L. Stevenson's *Men and Books*, p. 378); or better still, *heightened* (cp. Raleigh's *Milton*, p. 235 "both names, 'Italy' and 'Vulcan,' are heightened and improved:—'In Ausonian land | Men called him Mulciber'"). Milton is, of course, an excellent example of the χαρακτὴρ μεγαλοπρεπὴς in English verse, and Gibbon in English prose.—The passage quoted from the *De Vulgari Eloquentia* in Norden's *Kunstprosa* ii. 753 exhibits clearly the attitude of Dante towards the "gradus constructionis excellentissimus" and the "vocabula nobilissima."

μεγαλοφροσύνη. 298. *Greatness of soul, elevation of thought.* Lat. *animi sublimitas.* Cp. π. ὕψ. p. 203. It is the word used in the well-known phrase of the π. ὕψ. ix. 2, ὕψος μεγαλοφροσύνης ἀπήχημα.

μέγεθος. 5 (bis), 36, 44, et passim. *Grandeur, elevation.* Lat. *magnitudo, sublimitas.* Fr. *ampleur.* The word is often found in the π. ὕψ., which also has the verb μεγεθοποιεῖν, of similar meaning to ὑψοῦν and the opposite of μικροποιεῖν. Cp. μέγας in § 278; μεγάλως in §§ 75, 120; μεῖζον in §§ 92, 103; μέγιστον in § 40. The meaning in

the last clause of § 40 seems to be that, while Thucydides is always stately, it is his σύνθεσις which produces his greatest stateliness.

μεθαρμόζεσθαι. 184. *To change the structure, or harmony, of a sentence.* Lat. *structuram mutare.* The uncompounded verb ἁρμόζειν is used in the same section.

μέλος. 71. *Music, melody.* Lat. *cantus.* For μέλισμα in § 74, see n. on p. 225 supra.

μεταβολή. 148. *Withdrawal, self-correction, recantation.* Lat. *consilii mutatio.* Cp. μεταβάλλομαι in §§ 148, 149.—For the meaning 'variety of style,' see *D. H.* p. 196, π. ὕψ. p. 203.

μετάθεσις. 112. *Transference.* Lat. *transpositio.*

μεταρρυθμίζειν. 297. *To change the form, to remodel.* Lat. *reformare.* Other interesting compounds with μετά, denoting change, are μεταλαμβάνειν § 80, μετανοεῖν § 148, μεταποιεῖν § 281.

μετασυντιθέναι. 11, 59, 185, 249. *To change the arrangement* (of a sentence). Lat. *mutato ordine componere.* A ἅπ. εἰρ., in the sense that it does not occur elsewhere than in the π. ἑρμ.

μεταφορά. 78, 80 (ter), 81, et passim. *Transference, metaphor:* 'the figure of transport,' Puttenham. Lat. *translatio.* See references on p. 226. The corresponding verb μεταφέρειν in §§ 78, 84, 86, 87, 190, 272.

μέτρον. 1, 35, 42, et passim. *Measure, metre.* Lat. *metrum.* In § 4 καταλήγοντος τοῦ μέτρου may be translated 'when the line (μέτρον = στίχος) terminates.' The adj. μετρικὸς is found in § 182, and μετροειδὴς (a ἅπ. εἰρ.) in §§ 181, 182: for which two sections Ernesti's *Lex. Techn. Graec. Rhet.* p. 141 (s. v. εὐμελὴς) should be consulted.

μῆκος. 44, 72, etc. *Length.* Lat. *longitudo.* μηκύνειν, 'to enlarge,' in §§ 71, 137.

μηχανή. 232. *Machine.* Lat. *machina.* The reference seems to be to the 'deus ex machina.' Cp. p. 250 supra.

μικρολογεῖν. 56. *To be trivial.* Lat. *de pusillis rebus loqui.* The middle μικρολογεῖσθαι is more common, but the act. is used by Dionys. Hal., *de adm. vi dic. in Dem.* c. 21.

μικροπρεπής. 53, 60, 84, 103. *Petty, trivial.* Lat. *tenuis, pusillus.* The opposite of μεγαλοπρεπής. So μικροπρέπεια, § 82.

μικρότης. 4, 6, 36, 84. *Littleness, meanness.* Lat. *parvitas, exilitas.* Cp. π. ὕψ. xliii. 1 δεινὴ δ' αἰσχῦναι τὰ μεγέθη καὶ ἡ μικρότης τῶν ὀνομάτων. So μικρὸς in §§ 54, 61, 75, etc.

μικτός. 41, 61, 286. *Mixed, compounded.* Lat. *mixtus.*

μίμησις. 94, 112, 176, 220, 226. *Imitation.* Lat. *imitatio.* It will be seen that in § 112 only is there any approach to a doctrine of 'imitation.' μιμεῖσθαι occurs in §§ 24, 72, etc.; μιμητικὸς in §§ 226, 298.

μιμικός. 151. *Suited for mimes.* Lat. *aptus mimis.* The noun μῖμος does not occur in the π. ἑρμ., Sophron's mimes being described as δράματα § 156.

μονόκωλος. 17. *Consisting of a single member.* Lat. *unius membri* (*periodus*). Cp. Aristot. *Rhet.* iii. 9, 6.

μονοσύλλαβος. 7. *Monosyllabic, curt.* Lat. *unius syllabae* (*dominus*).

μουσικός. 69, 86, 176, 183, 185. *Musical, accomplished.* Lat. *musicus, scitus.* In § 86 μουσικῶς might be translated 'deftly.' So μοῦσα, 'harmony,' in § 71.

μυγμός. 57. *Moaning.* Lat. *gemitus.*

μῦθος. 76, 157. *Legend.* Lat. *fabula.* So μυθεύειν 'to fable,' in § 189.

νουθετικός. 298. *Admonitory, didactic.* Lat. *monitorius.* νουθετεῖν occurs in § 292.

ξένος. 95, 139. *Foreign, strange.* Lat. *peregrinus, inusitatus.* Cp. *D. H.* p. 197. Sometimes 'distinguished,' or 'bizarre,' will serve as a rendering of ξένος. For the use of uncommon words by the tragic poets, see Aristot. *Poet.* xxii. 14, 15.

ξηροκακοζηλία. 239. *Tasteless aridity.* Lat. *arida affectatio.* The term, which is said to be modern, is explained in the section in which it is used. It does not occur elsewhere in Greek literature.

ξηρός. 4, 236, 237, 238. *Arid.* Lat. *aridus, siccus, ieiunus.* Fr. *sec.* Other English renderings might be: 'dry,' 'bloodless,' 'sapless,' 'lifeless,' 'bald,' 'jejune.' Cp. π. ὕψ. iii. 3, Quintil. ii. 4, 3.

ὄγκος. 36, 54, 66, 77, 83, 114, 119, 120, 247. *Pomp, dignity.* Lat. *tumor, amplitudo.* Fr. *enflure, grandeur.* The word oscillates between the favourable and the unfavourable sense, as will be seen from the instances in this treatise. The unfavourable meaning may be illustrated from π. ὕψ. iii. 4 κακοὶ δὲ ὄγκοι καὶ ἐπὶ σωμάτων καὶ λόγων, οἱ χαῦνοι καὶ ἀναλήθεις καὶ μήποτε περιστάντες ἡμᾶς εἰς τοὐναντίον· οὐδὲν γάρ φασι ξηρότερον ὑδρωπικοῦ; the favourable from

Chrysostom *de Sacerdot.* iv. 6 ἐγὼ δὲ εἰ μὲν τὴν λειότητα Ἰσοκράτους ἀπῄτουν καὶ τὸν Δημοσθένους ὄγκον καὶ τὴν Θουκυδίδου σεμνότητα καὶ τὸ Πλάτωνος ὕψος, ἔδει φέρειν εἰς μέσον ταύτην τοῦ Παύλου τὴν μαρτυρίαν. (κόμπος is the word Chrysostom uses for the unfavourable meaning: εἰπὲ γάρ μοι, ποίῳ κόμπῳ λόγου Παῦλος ἔλεγεν; ἀλλ' ὅμως τὴν οἰκουμένην ἐπέστρεψεν. ποίῳ δὲ Πέτρος ὁ ἀγράμματος; Hom. 3 in Ep. 2 ad Thessal. c. 2.) For Aristotle's use of the word, see *Rhet.* iii. 6 and also E. Arieth's article (in *Wiener Studien*, 1900, I. pp. 11—17), *Die Bedeutung von* ὄγκος *bei Aristoteles* (*Eth. Nic.* x. 7).—The adj. ὀγκηρὸς occurs in π. ἑρμ. §§ 105, 176, 177, 207; ὀγκώδης in § 228; ὑπέρογκος in §§ 116, 221. In other authors the verbs ὀγκοῦν and διογκοῦν are sometimes found.—Cp. *D. H.* p. 198.

ὁμαλής. 48, 295. *Level, even.* Lat. *aequabilis.*

ὁμοιοτέλευτος. 26, 268. *Having similar terminations.* Lat. *similiter desinens.* Cp. Cic. *Or.* 135 "aut cum similiter vel cadunt verba vel desinunt" (i.e. ὁμοιόπτωτον and ὁμοιοτέλευτον), and Auct. ad Her. iv. 20 "*similiter desinens* est, cum, tametsi casus non insunt in verbis, tamen similes exitus sunt, hoc pacto: turpiter audes facere, nequiter studes dicere; vivis invidiose, delinquis studiose, loqueris odiose." Of such artificial figures the author of the π. ἑρμ. rightly says: οὔτε δῆτα ἐν δεινότητι χρήσιμα τὰ τοιαῦτα, ὡς ἔδειξα, οὔτε ἐν πάθεσι καὶ ἤθεσιν. Demosthenes avoids homoeoteleuton, whereas Isocrates and his disciples (e.g. Theopompus) use it freely. For ὁμοιοτέλευτον in relation to παρομοίωσις, see *D. H.* p. 199. Cp. Aristot. *Rhet.* iii. 9, 9.

ὄνομα. 23, 49, et passim. *Word.* Lat. *verbum.* In the π. ἑρμ. it seems never to be used with the special sense of 'noun.' Cp. *D. H.* p. 198, and s. v. ἄρθρον p. 269 supra.—In §§ 91, 304 ὀνομασία = 'naming,' 'appellatio'; i.e. the application of words to things.

ὀνοματουργεῖν. 95. *To form words.* Lat. *verba fingere.* The same meaning as ὀνοματοποιεῖν, which does not occur in the treatise.

ὀρθός. 201. *Nominative.* Lat. *rectus.* πτῶσις ὀρθὴ = *casus rectus.* The case-terminology of the π. ἑρμ. is more developed than that of Aristotle: cp. αἰτιατικὴ in this section, εὐθεῖα and πλαγιότης in § 198, τὸ πλάγιον in § 104. See also s.v. πτῶσις p. 300 infra.

πάθος. 28 (quater), 57, 94, 214. *Emotion, passion.* Lat. *affectus* (Quintil. vi. 2, 8), *animi motus* (Cic. *de Or.* i. 5, 17), *perturbatio* (id. *Tusc.* iv. 5, 10).—Cp. the adv. παθητικῶς in § 57.

παίγνιον. 120, 143. *Fun.* Lat. *lusus.* The reference is to *quips*: cp. παίζειν § 120, παιγνία § 171, παιδιὰ § 259.

παίων. 38, 39, 43. *A paeon.* Lat. *paeon.* Alike in Greek and in Latin the two forms παίων and παιάν, *paeon* and *paean*, are used for this metrical foot.—The bearing of the author's conception of the *paeon* upon the date of the π. ἑρμ. is excellently discussed in Dahl's dissertation entitled "Demetrius περὶ ἑρμηνείας," pp. 99—101. —The adj. παιωνικὸς occurs in §§ 38, 41, 43.

παραβολή. 89 (bis), 146 (bis), 147, 209, 274. *Image, imagery.* Lat. *collatio.* Cp. Quintil. v. 11, 23 "nam παραβολή, quam Cicero collationem vocat, longius res quae comparentur repetere solet."

παράδειγμα. 182, 194, etc. *Instance, example.* Lat. *exemplum.* (Not used, as in Aristot. *Rhet.*, of a rhetorical induction.)

παραδύεσθαι. 181. *To steal upon.* Lat. *irrepere.* Of a pleasing literary sensation.

παραλαμβάνειν. 57, 72, etc. *To introduce, to employ.* Lat. *assumere, adhibere.*

παράλειψις. 263. *Praetermission.* Lat. *praeteritio.* Fr. *prétérition.* The frequent occurrence of the verb παραλείπειν in Demosth. *de Cor.* is enough to justify the recognition of this 'figure.' Cp. *Epist. to the Hebrews* xi. 32.

παράξυσμα. 55. *Addition.* Lat. *appendix.* The word is ἅπ. εἰρ.: the metaphor is possibly that of a dint, or nail-mark, on a piece of statuary.

παραπληρωματικός. 55. *Expletive.* Lat. *expletivus.* Fr. *explétive.* The adj., like the noun παραπλήρωμα, is late. Cp. Dionys. Hal. *de adm. vi dic. in Dem.* c. 19 πολλὰ τοιαῦτά ἐστι παραπληρώματα καθ' ἑκάστην ὀλίγου δεῖν περίοδον οὐκ ἀναγκαίαν ἔχοντα χώραν, ἃ ποιεῖ τὴν ἑρμηνείαν ἀμετροτέραν, τὴν δὲ περίοδον κομψοτέραν: id. *ib.* c. 39 παραπληρώματα τῶν ὀνομάτων οὐκ ἀναγκαῖα = Cic. *Or.* "inculcata inania quaedam verba quasi complementa numerorum."

παραποιεῖν. 98. *To counterfeit.* Lat. *imitari, simulare.* In a slightly different sense, Aristot. *Rhet.* iii. 11, 6.

παράσημος. 208. *Stamped awry, eccentric.* Lat. *perperam signatus.*

παρασιωπᾶν. 62. *To pass over in silence.* Lat. *silere.* Fr. *passer sous silence.* Quintilian ix. 3, 99 mentions a figure of παρασιώπησις.

παρατεχνολογεῖν. 178. *To introduce irrelevantly in a treatise.* Lat. *praeter institutum proferre.*

παρέλκειν. 58. *To be superfluous.* Lat. *abundare.* The intransitive use of παρέλκειν, in the sense 'is dragged in,' is late,—Arrian, Sext. Empir., Clem. Alex., etc. Diog. Laert. (vii. 195), however, gives as the title of a work of Chrysippus: Περὶ τῶν παρελκόντων λόγων πρὸς Πασύλον β′. For the more usual construction, cf. Dionys. Hal. *de Thucyd.* c. 19 ὥστε τὰ πολλὰ ἐκεῖνα καὶ καταβλητικὰ τοῦ μεγέθους τῆς Ἑλλάδος οὐκ ἀναγκαίως αὐτῷ παρέλκεσθαι. For examples, in the Ravenna scholia, of both παρέλκει and παρέλκεται with the meaning 'is redundant,' see Rutherford, *Scholia Aristophanica* ii. 579.

παρεμφαίνειν. 67. *To give a passing impression.* Lat. *obiter indicare.* Cp. Dionys. Hal. *de Comp. Verb.* c. 6 ποίας παρεμφαίνοντα διαφορὰς χρόνων.

παρόμοιος. 25 (ter), 28, 29, 247. *Similar.* Lat. *assimilis.* The reference is to the figure παρομοίωσις ('like letter,' Puttenham), for which see the references in *D. H.* pp. 199, 200: and add Volkmann *op. cit.* pp. 479, 482, 514, Norden *op. cit.* i. 59, Cic. *Orat.* §§ 38, 175.

παρονομάζειν. 97. *To modify a word.* Lat. *verbum leviter commutare.* The reference is to the derivation of a new form from an existing word (cp. Strab. *Geogr.* xi. 518 τὰ μὲν καινὰ ἔθεσαν, τὰ δὲ παρωνόμασαν), and not to the usual technical sense of παρονομασία, for which see *D. H.* p. 200.

πεζός. 90, 93, 167. *In prose, prosaic.* Lat. *pedester.* λόγος πεζός, or λόγοι πεζοί, = *oratio pedestris.* Cp. *D. H.* p. 200.

πεποιημένος. 94, 98, 144, 191, 220. *Invented, newly-coined.* Lat. *factus, novatus* (Cic. *de Orat.* iii. 38, 154; i. 34, 155). On the general question of ὀνοματοποιία, or the formation of new words (especially in imitation of natural sounds), see Quintil. i. 5, 71, where Latin conservatism (as compared with Greek enterprise) is clearly indicated: "usitatis (sc. verbis) tutius utimur, nova non sine quodam periculo fingimus. nam si recepta sunt, modicam laudem afferunt orationi; si repudiata, etiam in iocos exeunt. audendum tamen; namque, ut Cicero ait, etiam quae primo dura visa sunt, usu molliuntur. sed minime nobis concessa est ὀνοματοποιία: quis enim ferat, si quid simile illis merito laudatis λίγξε βιός et σίζε ὀφθαλμός fingere audeamus? iam ne *balare* quidem aut *hinnire* fortiter diceremus, nisi iudicio vetustatis niterentur": so viii. 6, 31,

32 *ibid.* It was a principle of Julius Caesar "tamquam scopulum fugere inauditum atque insolens verbum" (Aul. Gell. i. x.: see p. 260 supra). For the Latin language, as later for the French, this fastidious avoidance of novel terms was not altogether an advantage. Cp. *D. H.* p. 200.

πέρας. 3. *Limit.* Lat. *finis.* Cp. Aristot. *Rhet.* iii. 8, 2, together with Cope's *Introduction* p. 303. In § 2 περιγραφὴ is used.

περιαγωγή. 19, 45 (bis), 202, 244. *A rounding.* Lat. *circumactio, circumductus, rotunditas periodica, orationis ambitus.* With ἐκ περιαγωγῆς in § 45 cp. Anon. π. σχημάτων (Sp. *Rh. Gr.* iii. p. 114) ὡς ἐκ περιαγωγῆς συντεθειμένον (συντιθέναι here = τῇ συνθέσει λέγειν in § 45); and with πειρᾶσθαι κτλ. in § 202 cp. Quintil. viii. 2, 22 "nobis prima sit virtus perspicuitas, propria verba, rectus ordo, non in longum dilata conclusio." The use is late, as is that of περιάγειν in §§ 19, 30.

περιεξεσμένος. 14. *Polished.* Lat. *politus.* Cp. ἄξεστος as used by Soph. *Oed. Col.* 19, and by Schol. ad Aristoph. *Ran.* 86.

περιέργως. 122. *Like an exquisite.* Lat. *delicate, eleganter.* Cp. Plut. *Moral.* 693 B αἱ γυναῖκες φυκούμεναι καὶ μυριζόμεναι καὶ χρυσὸν φοροῦσαι καὶ πορφύραν περίεργοι δοκοῦσιν. In § 122 περιέργως seems to be used in the same sense as the rhetorical and post-classical περιεργία, i.e. 'over-labour; otherwise called the curious' (Puttenham: cp. *D. H.* p. 201). Cp. Quintil. viii. 3, 55 "est etiam, quae περιεργία vocatur, supervacua, ut sic dixerim, operositas, ut a diligenti curiosus et a religione superstitio distat."

περίοδος. 10, 11, et passim. *Period.* Lat. *periodus, verborum ambitus,* etc. On the general question of the period, cp. π. ὕψ. p. 205, *D. H.* p. 201, Volkmann *Rhet.* pp. 507 ff., Cope's *Introduction* pp. 306 ff., Hammer *Dem.* π. ἑρμ. pp. 8—13, Norden, *Kunstprosa* i. p. 42 n. 2. Various Latin equivalents will be found in Quintil. ix. 4, §§ 22, 124; Cic. *Or.* 61, § 204; Causeret *Langue de la Rhét. dans Cicéron* pp. 135, 136.—The verb περιοδεύειν occurs in §§ 11, 229; the adj. περιοδικὸς in §§ 13, 16, 33.

Περιπατητικοί. 181. *Peripatetics.* Lat. *Peripatetici.* It is an indication of late date that Aristotle and his followers should be spoken of thus collectively: cp. Introduction p. 53.

περισσοτεχνία. 247. *Unnecessary elaboration.* Lat. *studium inane, nimium ornandi studium.* The word is found only here.—The adj. περιττὸς in §§ 77, 221: cp. *D. H.* p. 201.

πιθανότης. 208, 221. *Persuasiveness.* Lat. *probabilitas, verisimilitudo.*—The adj. πιθανὸς in §§ 208, 221, 222.

πικρῶς. 177. *Pungently.* Lat. *amare.* Cp. *D. H.* p. 201 s.v. πικρός (= Fr. *caustique*).

πλάγιος. 104, 198. *Oblique.* Lat. *obliquus.* Used with special reference to the 'casus obliqui,' as opposed to the 'casus rectus.' So πλαγιότης, § 198.

πλάσις. 158. *Invention.* Lat. *fictio.* So προσπλάσσειν in the same section. Cp. πλάσσειν § 296, πλάσμα §§ 177, 298.

πλάτος. 177. *Breadth.* Lat. *latitudo.* So πλατὺς and πλατύτης in the same section: cp. Theocr. xv. 88, quoted on p. 242 supra. Ernesti (*Lex. Techn. Gr. Rh.* pp. 270, 271) has a good article on the various meanings of πλατύτης: and similarly on πλάσμα (pp. 268, 269 *ibid.*).

πλεονάζειν. 80. *To be expanded.* Lat. *amplificari.* Used of a metaphor when expanded into a simile.

ποιητικός. 70, 89, etc. *Poetical.* Lat. *poeticus.* In § 249 the word = 'efficient': cp. *D. H.* p. 202.—ποίησις and ποίημα also occur frequently in the π. ἑρμ., and the difference between them is well illustrated by §§ 166, 167. Cp. διήγημα, p. 275 supra.

ποικιλία. 73, 92. *Variety, decoration.* Lat. *varietas.* So ποικίλος § 267, and (in an illustration) ποικίλλειν § 164. Cp. *D. H.* p. 202.

πολυηχία. 73. *Variety of sound.* Lat. *plurium vocalium sonus.* The word is ἅπ. εἰρ.

πολύκωλος. 252. *With many members:* of a period. Lat. *multorum membrorum.*

πόρρωθεν. 78. *From a distance.* Lat. *e longinquo.* Used of far-fetched metaphors—'metaphorae e longinquo petitae, longe translatae.'

πρᾶγμα. 11, 22, etc. *Subject-matter* (usually in the plural). Lat. *res.* Cp. πραγματικὸς *D. H.* p. 203, π. ὕψ. p. 206.

πρᾷος. 269, 293, 295. *Mild, tame.* Lat. *mitis.*

πρεπόντως. 11, 276. *Appropriately.* Lat. *decenter.* Cp. πρέπειν, §§ 6, 72, 120, etc.

προαίρεσις. 168. *Purpose.* Lat. *consilium.* Cp. προαιρεῖσθαι in the same section.

προκαταρκτικός. 38, 39. *Initial.* Lat. *initialis, principalis.* Late,—Plutarch, etc.

πρόλογος. 153. *Prologue:* that part of a play which precedes the first chorus (Aristot. *Poet.* xii. 4). Lat. *prologus.*

προοίμιον. 32. *Opening, introduction.* Lat. *exordium.*

προσδοκία. 152, 153. *Expectation.* Lat. *exspectatio.* The reference is to σκώμματα παρὰ προσδοκίαν ("notissimum ridiculi genus," Cic. *de Or.* ii. 63, 255: in allusion to the "iocus praeter exspectationem." Cp. Quintil. viii. 5, 15, and Tiber. π. σχημ. Sp. iii. 66). A good Greek example will be found in Aristot. *Rhet.* iii. 11, 6, and in English we have such instances as "Than that all-softening, overpowering knell, | The tocsin of the soul—the dinner-bell" (Byron, *Don Juan* v); "Here thou, great Anna, whom three realms obey, | Dost sometimes counsel take—and sometimes tea" (Pope, *Rape of the Lock* ii). *L'imprévu a aussi du charme.*

προσεικάζειν. 83. *To liken.* Lat. *comparare.*

προσθήκη. 55. *Addition, appendage.* Lat. *additamentum.*

πρόσφορος. 59, 120, 158, 190, 276. *Suitable.* Lat. *aptus, accommodatus.*

προσφώνημα. 111. *An address.* Lat. *allocutio, compellatio.*

πρόσφυμα. 55. *An accretion.* Lat. *accretio.* The word is ἅπ. εἰρ. (Liddell and Scott refer to Walz vii. 1213; but this is simply the transcript of the π. ἑρμ. by Gregorius Corinthius).

πρόσωπον. 130, 134, 195, 234, 266. *Person.* Lat. *persona.* The word is post-classical in this sense. In § 265 προσωποποιία = 'personification': cp. § 266, and Cic. *de Or.* iii. 53, 205, Quintil. ix. 2, 31.

πρόχειρος. 261. *Ready, smart.* Lat. *alacer.* The reference here is to ready wit; in § 281 προχείρως = 'inconsiderately,' 'bluntly.'

πτῶσις. 60, 201. *Grammatical case.* Lat. *casus.* In the π. ἑρμ. the doctrine of the cases is more fully developed (perhaps through the influence of Chrysippus) than in Aristotle, who applies the term πτῶσις to inflexions in general. Cp. §§ 104, 198, and p. 295 supra.

πυκνότης. 42, 251. *Close succession.* Lat. *crebritas.* The adj. πυκνὸς in §§ 67, 78, etc.

ῥῆσις. 216. *Speech, reply.* Lat. *oratio, responsio.* The words ἡ λεγομένη ἀπὸ Σκυθῶν ῥῆσις, of a brutal answer, derive from Herod.

iv. 127. (The word does not occur in the π. ἑρμ. in its special sense of *a speech in a play*. But the verb ῥητορεύειν is so used in § 153.)

ῥητορεία. 9, 12. *A piece of oratory.* Lat. *oratio rhetorices artificio elaborata.* In § 12 ῥητορειῶν is an emendation for ῥητῶν. Cp. Isocr. *Phil.* 26, *Panath.* 2.

ῥήτωρ. 24, 262, 275, 287. *Orator, rhetorician.* Lat. *orator.* Germ. *Redner.* These sections refer to the Greek rhetors at various epochs, from Sicilian times down to those of the writer himself.—In § 19, the adj. ῥητορικὸς is used to describe one of the three kinds of period.

ῥυθμοειδής. 221. *Rhythmical.* Lat. *numerosus.* Late,—Dionys. Hal. *de Isocr.* 2, etc.—ῥυθμὸς itself occurs in §§ 183, 184, 245.

σάτυρος. 169. *A satyric play.* Lat. *satyrus.* Cp. n. on p. 240 supra. So σατυρικός, § 143.

σαφήνεια. 197, 203. *Clearness.* Lat. *perspicuitas.* Fr. *clarté, netteté.* For brevity as tending to obscurity, cp. Dionys. Halic. *Ep. ad Amm.* ii. c. 2 (ad fin.). The adj. σαφὴς in §§ 77, 82, etc.

σεμνότης. 44, 56. *Gravity, majesty.* Lat. *granditas.* The adj. σεμνὸς in §§ 18, 19, etc.

σημειώδης. 208. *Striking, remarkable.* Lat. *insignis, reconditus.* Cp. *D. H.* p. 205. The word, in this meaning, is late,—Strabo, Dionysius, etc.

σκοτεινός. 192. *Dark, obscure.* Lat. *obscurus, tenebricosus.* Heracleitus ὁ σκοτεινὸς is in question.

σκυθίζειν. 96. *To use Scythian words.* Lat. *sermonem adhibere Scythicum.* Cp. φρυγίζειν, p. 307 infra.

σκῶμμα. 128, 172. *Jest, gibe.* Lat. *dictum, opprobrium.* The verb σκώπτειν in §§ 145, 150, 167.

σμικρύνειν. 236. *To belittle, to depreciate.* Lat. *extenuare.* Late,—LXX., Appian, etc. Cp. κατασμικρύνειν, p. 287 supra.

σοφιστικός. 15. *Artificial, formal.* Lat. *exquisitus.* Fr. *travaillé.* The meaning is 'strained,' 'bookish,' 'professorial,' as opposed to 'natural' or 'unsophisticated,' σοφιστὴς being = *Kunstredner* (cp. π. ὕψ. p. 207).

σπειρᾶσθαι. 8. *To be coiled.* Lat. *in gyros contrahi.* Late,—Eratosth., Lucian, Pausanias, etc.

στίχος. 72, 150, 189. *Line of poetry.* Lat. *versus.*

στοιχεῖον. 207. *Element, elementary sound.* Lat. *elementum.* Defined by Aristot. *Poet.* c. xx. 2 as φωνὴ ἀδιαίρετος, οὐ πᾶσα δέ, ἀλλ' ἐξ ἧς πέφυκε συνετὴ γίγνεσθαι φωνή. Used in § 207 of vowel-sounds.

στρογγύλος. 20, 248. *Rounded.* Lat. *rotundus.* Fr. *arrondi.* See the references given in *D. H.* p. 205.

στωμύλος. 151. *Gossipy.* Lat. *loquax.* στωμύλον τι seems to be partly favourable, partly unfavourable,—'a kind of raciness,' 'a flavour of gossip.'

σύγγραμμα. 228, 234. *Treatise.* Lat. *commentarius.* In § 234, σύγγραμμα ἀντ' ἐπιστολῆς means a 'work,' or 'volume,' taking the place of a letter. Germ. *Abhandlung.*

συγκαταλήγειν. 2. *To end simultaneously.* Lat. *simul desinere.* Late,—Gregorius of Nyssa (4th century A.D.).

σύγκρουσις. 68 (bis), 70, 72 (bis), 73, 74, 174, 299, 301. *Collision, shock, clashing, concurrence, consonance.* Lat. *concursus.* Fr. *rencontre.* In §§ 68, 299 σύγκρουσις φωνηέντων = *hiatus*; and in other passages φωνηέντων, though not expressed, must be supplied. As 'hiatus' usually has a somewhat depreciatory sense, 'open vowels' may sometimes serve as a rendering (cp. Pope's "though oft the ear the open vowels tire"). In § 174, σύγκρουσις is applied to the concurrence of *consonants.* On the general question of hiatus, cp. Volkmann *Rhetorik* p. 513, Rehdantz-Blass *Rhet. u. Stil. Index* p. 21, Sandys *Orator of Cicero* pp. 160—163; and see the passage of Quintilian quoted s.v. συναλοιφὴ infra.—The verb συγκρούειν is found in §§ 68, 70, 72, 73, 207 (cp. συμπλήσσειν).

συλλαβή. 25, 26, 117, 177. *Syllable.* Lat. *syllaba.*

συλλογισμός. 32. *Demonstrative argument, syllogism.* Lat. *ratiocinatio, syllogismus.* In the same section the enthymeme is described as συλλογισμὸς ῥητορικὸς and συλλογισμὸς ἀτελής.—The verb συλλογίζεσθαι occurs twice in § 32.

σύμβολον. 243 (bis). *Symbolic expression.* Lat. *signum, indicium.* The reference is to the use of ἀλληγορία.

συμμετρία. 16. *Due proportion.* Lat. *iusta mensura.* The opposite of ἀμετρία: see s.v. ἄμετρος p. 265 supra.

σύμπληξις. 48, 105, 207, 299 (bis). *Clashing, concurrence.* Lat. *concursus.* Cp. σύγκρουσις.—The verb συμπλήσσειν in §§ 68, 69.

συναλοιφή. 70. *Blending, fusion.* Lat. *coitus, vocalium elisio.* Fr. *synalèphe* (*contraction, ou jonction de plusieurs voyelles*). For the general question of hiatus and elision, see Quintil. ix. 4, 35—37 "quare ut neglegentiae passim hoc pati, ita humilitatis ubique perhorrescere, nimiosque non immerito in hac cura putant omnes Isocraten secutos praecipueque Theopompum. at Demosthenes et Cicero modice respexerunt ad hanc partem. nam et coeuntes litterae, quae συναλοιφαὶ dicuntur, etiam leniorem faciunt orationem, quam si omnia verba suo fine cludantur, et nonnumquam hiulca etiam decent faciuntque ampliora quaedam, ut *pulchra oratione ista iacta te*, cum longae per se et velut opimae syllabae aliquid etiam medii temporis inter vocales, quasi intersistatur, adsumunt. qua de re utar Ciceronis potissimum verbis. *habet*, inquit, *ille tamquam hiatus et concursus vocalium molle quiddam, et quod indicet non ingratam neglegentiam de re hominis magis quam de verbis laborantis.*" συναλοιφὴ is a late word,—Strabo, Dionys. Halic., etc.—The verb συναλείφειν occurs in the same section: cp. Lat. *coniungere*, Cic. *Or.* 44, 150.—There are some interesting remarks on 'the rule of the synalœpha' in Dryden's *Essays* (selected and edited by W. P. Ker) ii. pp. 10, 11.

συναρτᾶν. 12, 193. *To knit together.* Lat. *colligare.* A closer union is implied by this word than by συνάπτειν, §§ 269, 295, 299.

συνάφεια. 63, 182. *Combination.* Lat. *connexio.* Fr. *connexion, liaison.* In § 63, συνάφεια is used of polysyndeton, as opposed to asyndeton (λύσις, διάλυσις). As the author points out, both these figures conduce to elevation, each in its place. He remarks that the repeated use of the conjunction 'and' in the sentence "To the war flocked Greeks and Carians and Lycians and Pamphylians and Phrygians" produces the impression of an innumerable host. For English examples, cp. *Revelation* vi. 15 "And the kings of the earth, and the great men, and the rich men, and the chief captains, and the mighty men, and every bondman, and every free man, hid themselves in the dens and in the rocks of the mountains"; and vii. 9 "And these things I saw, and behold, a great multitude, which no man could number, out of every nation, and of all tribes and peoples and tongues, standing before the throne and before the Lamb, arrayed in white robes, and palms in their hands." So in Matthew Arnold's *Sohrab and Rustum*: "Kalmucks and unkempt Kuzzaks, tribes who stray | Nearest the Pole, and wandering

Kirghizzes," etc. Puttenham gives the name 'couple-clause' to the figure; it has also sometimes been described as 'Many-ands,' as distinguished from 'No-ands' (asyndeton). Cp. Quintil. ix. 3, 51.—As examples of the analogous figure of *paradiastole* (or accumulation of negative conjunctions), cp. Demosth. *de Cor.* § 298 *ἐμὲ οὔτε καιρὸς οὔτε φιλανθρωπία λόγων οὔτ' ἐπαγγελιῶν μέγεθος οὔτ' ἐλπὶς οὔτε φόβος οὔτ' ἄλλο οὐδὲν ἐπῆρεν οὐδὲ προηγάγετο ὧν ἔκρινα δικαίων καὶ συμφερόντων τῇ πατρίδι οὐδὲν προδοῦναι*, and *Epistle to the Romans* viii. 38, 39 "For I am persuaded, that neither death, nor life, nor angels, nor principalities, nor powers, nor things present, nor things to come, nor height, nor depth, nor any other creature, shall be able to separate us from the love of God, which is in Christ Jesus our Lord."

σύνδεσμος. 23 (bis), 53 (ter), 54, 55, 56, 63, 64, 193, 194, 196 (bis), 257 (bis), 268, 269. *Conjunction, connective.* Lat. *copula, coniunctio.* 'Particle' will sometimes be a convenient rendering, since the term is (§§ 55, 56, 196) used of *μέν, δή*, etc., as well as of 'conjunctions' strictly so called. See the full account of the word in Cope's *Introduction to Aristotle's Rhetoric* pp. 371—374, 392—397.—The verb *συνδεῖν* in §§ 192, 194; *σύνδεσις* in §§ 12, 303.

συνειρμός. 180. *A joining together.* Lat. *connexio, continuata series.* The word is *ἅπ. εἰρ.* The verb *συνείρεσθαι* occurs in § 15 with reference to the 'stringing together' of periods.

συνεξαίρειν. 5. *To elevate simultaneously.* Lat. *simul extollere.* Cp. *ἐξαίρειν*, §§ 234, 277. The word is late,—Polybius, Diodorus, etc.

συνεστραμμένος. 20, 177. *Compact.* Lat. *contortus, rotundus.* For 'contortus,' cp. Cic. *Or.* 19, 66.

συνέχεια. 68, 117, 118. *Succession.* Lat. *continuatio.* The adj. *συνεχὴς* occurs in §§ 12, 47, 82, 98, 118, 251, 303, and means 'continuous,' 'unbroken.' So in § 102 *τὸ συνεχὲς* = 'continuity,' 'exaggeration,' 'excess': cp. Aristot. *Poet.* 22, 5. In § 82, where *συνεχῶς* is oddly placed if it goes with *γινόμενον*, it has been suggested that the word may be taken with *προσηγόρευσεν* in the sense (not otherwise established: unless *συνεχῶς ὀνόματι* in § 98 = *παραπλησίως ὀνόματι*) of 'appropriately.'

συνήθεια. 69, 86, 87 (bis), 91, 95, 275. *Usage, ordinary speech.* Lat. *consuetudo, usus.* In Dionys. Hal. *ad Amm.* ii. c. 11 *ἡ κοινὴ συνήθεια* is found in the same sense. If P's reading *τῆς ἀληθείας*

be retained in § 91, we should compare Dionys. Hal. *de Isaeo* c. 18 ὅτι μοι δοκεῖ Λυσίας μὲν τὴν ἀλήθειαν διώκειν μᾶλλον, Ἰσαῖος δὲ τὴν τέχνην, and *de Lys.* c. 8 τὴν ἀλήθειαν οὖν τις ἐπιτηδεύων κτλ.—The adj. συνήθης occurs in §§ 60, 67, 77, 96, 145, 190.

σύνθεσις. 4, 8, 9, et passim. *Composition, arrangement of words.* Lat. *compositio, collocatio* (cp. Cic. *de Or.* iii. 171). Fr. *arrangement des mots, disposition.* The word occurs in the title of Dionysius' treatise Περὶ συνθέσεως ὀνομάτων.

σύνθετος. 18, 34, 35, 91, etc. *Composite.* Lat. *compositus.*

σύνταξις. 229. *Structure.* Lat. *structura.* The usual rhetorical sense of σύνταξις is 'treatise'; but it is also used of 'arrangement,' as by Aristid. *Techn. Rhet.* (Sp. ii. 507) σύνταξις κώλων καὶ κομμάτων εἰς διάνοιαν ἀπηρτισμένη φράσις. Cp. the use of τάξις in the π. ἑρμ.

συντέλεια. 214. *Consummation, past tense.* Lat. *perfectio, praeteritum* (*tempus*).—The verb συντελεῖν in § 3.

συντιθέναι. 69, 91, etc. *To form, to compound.* Lat. *componere.*

συντομία. 92, 103, 137, 138, 253. *Conciseness.* Lat. *succincta brevitas.* Fr. *concision.* So σύντομος, §§ 7, 89, 197, etc.

σύστημα. 10. *A composite whole, a collection.* Lat. *coagmentatio.* —In § 30, σύστασις = *constitutio.*

συστέλλειν. 204, 228, 239. *To compress.* Lat. *contrahere.*—In § 14, συστολὴ = *spareness.*

συστροφή. 8, 10. *Concentration.* Lat. *conversio, concinna brevitas.* So Dionys. Hal. *de Thucyd.* 53, *de adm. vi dic. in Dem.* 18. Cp. συνεστραμμένος, p. 304 supra.

σφίγγειν. 244. *To bind tight.* Lat. *constringere.* Fr. *resserrer.*

σφοδρός. 7, 274. *Vehement.* Lat. *vehemens.* So σφοδρότης, § 241.

σχῆμα. 24, 30, 59, et passim. *Figure.* Lat. *figura.* By σχήματα are meant artificial 'figures,' or 'forms,' of language ("sententiarum orationisque formis, quae vocant σχήματα," Cic. *Brut.* 69: σχῆμά ἐστιν ἐξάλλαξις φράσεως ἀπὸ τοῦ καταλλήλου ἐπὶ τὸ κρεῖττον μετά τινος ἀναλογίας, Herodian π. σχημάτων init.). Cp. *D. H.* p. 206; and see further *Modern Language Notes* i. p. 140, for a short paper on the 'Classification of Rhetorical Figures' by C. B. Bradley.

σχηματίζειν. 287, 289, 292, 293, 294. *To use a figure, to shape, to construct.* Lat. *figurare.* λόγος ἐσχηματισμένος (or τὸ ἐσχημα-

τισμένον simply) means *oratio figurata*, *le discours figuré*,—that 'figured language' which is often designed to veil the thought.—In § 298, σχηματισμὸς = 'the employment of figures' (cp. *D. H.* p. 207): Lat. *conformatio*, *figuratio*.

Σωκρατικός. 297. *Socratic.* Lat. *Socraticus.* The 'Socratic' dialogues are here in question.

Σωτάδειος. 189. *Sotadean.* Lat. *Sotadeus.* The reference is to the measures (μέτρα) of Sotades: cp. p. 244 supra.

τάξις. 139, 170, 199, 200, 248. *Order.* Lat. *dispositio.* The verb τάσσειν in § 139.

τάχος. 137, 197. *Rapidity.* Lat. *celeritas.* Cp. τὸ τάχος τῆς σημασίας (with reference to Thucydides) in Dionys. Hal. *ad Amm.* ii. c. 2.

τελευτή. 257. *End, termination.* Lat. *terminatio.* Cp. τελευταῖος §§ 139, 206.—τέλος in §§ 139, 206, 244, 272.

τερθρεία. 27. *Artifice.* Lat. *nimium studium.* Suidas gives λεπτολογία as an equivalent of τερθρεία. The word was regarded as specifically Attic; but cp. Jebb's *Att. Or.* ii. 58.

τεχνολογεῖν. 41. *To state in a treatise.* Lat. *in arte tradere.* Cp. παρατεχνολογεῖν on p. 297 supra, and τεχνολογία in π. ὕψ. p. 208. In § 169 τέχναι may be used in the sense of *artes*, *handbooks*.

τόπος. 136, 139, 153, 156, 169. *Place, heading, source.* Lat. *locus.* It will be remembered that, according to Aristot. *Rhet.* ii. 26, τόπος is a head under which many rhetorical arguments fall: ἔστιν γὰρ στοιχεῖον καὶ τόπος, εἰς ὃ πολλὰ ἐνθυμήματα ἐμπίπτει.

τραγῳδία. 169. *Tragedy.* Lat. *tragoedia.* τραγῳδία παίζουσα would be a kind of ἱλαροτραγῳδία: cp. ἱλαρός, p. 285 supra.

τραχύτης. 177. *Roughness.* Lat. *asperitas.* Fr. *dureté.* So τραχύς, §§ 48, 49, 176.

τρίκωλος. 17. *Consisting of three members.* Lat. *trimembris.* The term is applied to a three-membered period.

τρίμετρος. 204, 205. *Having three measures.* Lat. *trimetrus.* In these sections κῶλα τρίμετρα seem to be conceived on the analogy of ἴαμβος τρίμετρος.

τρόπος. 120, 170, 179, 185, 207, 223, 224, 259, 282. *Manner.* Lat. *ratio*, *modus.* In § 120 τρόποις has sometimes been understood in the rhetorical sense (not elsewhere found in the π. ἑρμ.) of 'trope.'

ὕλη. 76, 163. *Subject-matter.* Lat. *materia.*

ὑμέναιος. 132. *Bridal song.* Lat. *hymenaeus.*

ὑπερβολή. 48, 52, 124, 125, etc. *Excess, hyperbole* ('the over-reacher,' Puttenham). Lat. *superlatio, traiectio.* ὑπερβολικὸς §§ 283, 285; ὑπερβάλλειν §§ 114, 115, etc.

ὑπέρμετρος. 118. *Going beyond metre or measure.* Lat. *superans mensuram.* Cp. ὑπερπίπτει τοῦ λογικοῦ μέτρου § 42.

ὑπέρογκος. 116, 221. *Inflated, pompous.* Lat. *inflatus, turgidus.*

ὑπόθεσις. 76. *Subject, theme.* Lat. *argumentum.*—In § 296, ὑποθετικῶς = 'suggestively.'

ὑποκατασκευάζειν. 224. *To elaborate slightly.* Lat. *paulum elaborare.* Late,—Josephus, Clem. Alex., Origen, etc.

ὑποκεῖσθαι. 44, 237, 255. *To underlie.* Lat. *subesse.* τὸ ὑποκείμενον πρᾶγμα = 'the subject-matter.'

ὑπόκρισις. 193, 195, 271. *Acting, delivery.* Lat. *studium histrionum, actio, pronuntiatio.*—ὑποκρίνεσθαι §§ 193, 194; ὑποκριτὴς 58, 195, 226; ὑποκριτικὸς 193, 194, 195.

ὑπονοεῖν. 100, 103, 243, 254. *To suspect.* Lat. *suspicari.* Cp. ὑπόνοια, 'hidden thought,' 'hidden meaning'; and see s.v. ἀλληγορία p. 264 supra.

φιλοφρόνησις. 231, 232. *Expression of friendship.* Lat. *amicitiae declaratio.* Late word,—Dionys. Hal., Plutarch, Josephus, etc.

φοβερός. 130, 283. *Awe-inspiring.* Lat. *terribilis.* Cp. *D. H.* p. 208.

φράσις. 17. *Expression.* Lat. *elocutio.* The word occurs once only in the π. ἑρμ.; and that as a quoted (or invented) example. The verb φράζειν is found in § 138, and ἐκφράζειν in § 165.

φροντίς. 27, 171, 218, 300. *Anxious care.* Lat. *sollicitudo.* Fr. *soin minutieux.* The word is used of studied and artificial expression. In § 27 it is coupled with τερθρεία, and in § 300 it is contrasted with τὸ ἀφρόντιστον.

φρυγίζειν. 96. *To use Phrygian words.* Lat. *sermonem adhibere Phrygium.* The reference is to the use of barbarous solecisms.

φυλακή. 90. *Caution, circumspection.* Lat. *cautio.* Cp. φυλάσσεσθαι, §§ 68, 299.

φυσικός. 199, 200. *Natural* (as opposed to 'artificial'). Lat. *naturalis*. (In § 231, φυσιολογία = 'natural philosophy.')

φωνήεις. 68, 69, 71, 177, 299. *Vocal.* Lat. *vocalis*. τὰ φωνήεντα (with or without γράμματα) = *vowels.*

φωρᾶν. 180. *To detect.* Lat. *deprehendere.* Used of the detection of metrical phrases in prose composition.

χαρακτήρ. 35, 36, 59, 72, et passim. *Characteristic stamp, type.* Lat. *forma, nota.* The word is used in the π. ἑρμ. of the four Types of Style. Cp. *D. H.* p. 208.

χάρις. 37, 127—142, 150, 162, et passim. *Charm, wit, pleasantry, cleverness, smartness, sprightliness*, etc. Lat. *venustas, lepor.* No one English word will quite cover the same ground as χάρις, but its meaning is well illustrated by Dionys. Hal. *de adm. vi dic. in Dem.* c. 54 πάσας ἔχουσα τὰς ἀρετὰς ἡ Δημοσθένους λέξις λείπεται εὐτραπελίας, ἣν οἱ πολλοὶ καλοῦσι χάριν. Cp. χαριεντισμὸς in π. ἑρμ. § 128 ὁ γλαφυρὸς λόγος χαριεντισμὸς ('grace,' 'liveliness,' 'pleasantry'; 'the privy-nipp,' Puttenham) καὶ ἱλαρὸς λόγος ἐστί: a definition which is followed by a number of witticisms, such as were collected in ancient books of jests (Cic. *de Or.* ii. 54). Dionysius helps again to fix the meaning of χαριεντισμός: χαριεντισμὸς γὰρ πᾶς ἐν σπουδῇ καὶ κακοῖς γινόμενος ἄωρον πρᾶγμα καὶ πολεμιώτατον ἐλέῳ, *de Isocr.* c. 12. In § 141, χαριεντίζεται refers rather to graceful expression than to wit. The adv. χαριέντως is found in § 185; the adj. χαρίεις in §§ 132, 133, 137, etc. On wit in rhetoric, see Volkmann *Rhet.* pp. 284—293, Sandys *Orator of Cicero* pp. 98, 145.

χλευασμός. 291. *Scoffing, satire.* Lat. *irrisio.*

χορός. 167. *Chorus.* Lat. *chorus.* For the 'conversational chorus' in question, see s.v. διάλογος, p. 274 supra.

χρεία. 170. *Maxim.* Lat. *praeceptum.* Possibly the treatment of χρεῖαι which we find in Hermogenes originated, together with other προγυμνάσματα, among the rhetoricians of Pergamus. Between them, χρεία and γνώμη seem to cover the whole ground of sententious philosophy: 'wise saws and modern instances.' Cp. Quintil. i. 9, 3—6, and see s.v. γνώμη, p. 272 supra.

χρηστοήθεια. 244. *Goodness of nature.* Lat. *ingenium probum.* Fr. *ingénuité.* Used with reference to primitive simplicity: cp. εὐήθεια.

χωλίαμβος. 251. *A choliambic line.* Lat. *choliambus.* The invention of the 'halting' iambic line (with a spondee substituted for an iambus in the last foot) was attributed to Hipponax: compare π. ἑρμ. § 301, and the synonymous term *scazon.*—The adj. χωλὸς in §§ 18, 301.

ψιλός. 73. *Smooth.* Lat. *lenis.* Used of the smooth 'breathing' (ἦχος). In § 137, the word means 'bare,' 'bald,' 'unadorned.' For δασύτης and ψιλότης, cp. Aristot. *Poet.* c. 20.

ψόγος. 291, 301. *Censure, satire.* Lat. *vituperatio.*

ψόφος. 95. *A sound, a noise.* Lat. *sonus, strepitus.* ψόφος, an 'inarticulate sound' or 'noise,' is sometimes contrasted with φωνή ('voice': also φθόγγος), or with διάλεκτος ('discourse,' 'articulate speech'; also λόγος).

ψυχρότης. 6, 115, 119, 121, 127, 171, 247. *Frigidity.* Lat. *frigus.* 'Tameness' and 'tastelessness' will occasionally serve as English renderings. Cp. Aristot. *Rhet.* iii. 3, π. ὕψ. c. 4. So ψυχρὸς (Lat. 'frigidus,' 'insulsus'; Fr. 'froid'), §§ 6, 114, etc.

ᾠδή. 70, 74. *Song, melody.* Lat. *cantus.* In § 70, the term is applied to words like ἠέλιος which are chiefly composed of vowels and so 'sing themselves.' Cp. ᾠδικός, § 184.

Yet Elocution, with the helpe of Mercury,
The matter exorneth right well facundiously.

Stephen Hawes, *Pastime of Pleasure*, xi. 1.

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AND OF DEMETRIUS PHALEREUS.

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Demetr. Phal. de Interp. is printed in vol. I, pp. 545–573. This volume was published in 1508; the second volume in 1509.

M. Antonius Antimachus. *Gemisti Plethonis de gestis Graecorum post pugnam ad Mantineam per capita tractatio, duobus libris explicata, M. Antonio Antimacho interprete. Ad haec Dionysii Halicarnassei praecepta de oratione panegyrica, de oratione nuptiali, de oratione natalitia, de epithalamiis. Demetrii Phalerei praecepta de membris et incisis, de periodis, de componendis epistolis, de characteribus dicendi. Polyaeni de re militari praefatio eodem interprete. M. Antonii*

Antimachi de laudibus Graecarum literarum oratio. Omnia nunc primum in lucem edita, cum privilegio ad triennium. Basileae, 1540.

Of this version Schneider (p. xix. of his edition) says: "expressit Antimachus exemplum Aldinum, sed Latinitate tam rudi et barbara, ut hominem ex Graecia cum maxime redeuntem Latine crederes balbutire." The censure is not deserved: the selections given are well translated and in adequate Latin.

[Anonymous.] Δημητρίου Φαληρέως περὶ ἑρμηνείας. *Demetrii Phalerei de Elocutione. Florentiae*, 1542.

Petrus Victorius. Δημητρίου Φαληρέως περὶ ἑρμηνείας. *Demetrii Phalerei de elocutione. Florentiae, apud Juntas*, 1552.

[It is worth notice that Victorius had edited the *Rhetoric* of Aristotle four years earlier.]

[G. Morelius.] Δημητρίου Φαληρέως περὶ ἑρμηνείας. *Demetrii Phalerei de elocutione. Parisiis*, 1555. *Apud Guil. Morelium, in Graecis typographum Regium.*

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This edition, with its translation and commentary, is on an altogether larger scale than the small copy of the text issued by Victorius ten years earlier.

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Praetermission. A figure which makes a show of passing over points which are really stated, § 263, p. 296

Praxiphanes. On the use of particles, § 57. Cp. pp. 221, 222

'Principle of Suspense.' See p. 216

Prodicus. His study of etymology and synonyms, p. 5

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Proverbs. The proverbs occurring in the *π. ἑρμ.* are collected on pp. 259—262 supra

Quintilian as a student of style, pp. 25, 44. Quoted in the Notes and Glossary passim

Quotations. Often loosely made in the *π. ἑρμ.*: cp. p. 213

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Riddle. Language may become a riddle, § 102. Cp. pp. 263, 273

'Risky.' The word *κινδυνώδης* is used of daring experiments in the use of language, as in § 80. Cp. pp. 270 (*ἀσφαλής*), 281 (*ἐπισφαλής*), 287 (*κινδυνώδης*)

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Satyric drama. Mentioned in § 169. Cp. p. 240

Scazon. See references under 'choliambics,' p. 319 supra

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'Shake.' As a musical term, § 74, p. 225

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Sotades. The character of the Sotadean measures, § 189, p. 244

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'Spheterize.' Used by Sir William Jones in imitation of the Greek, pp. 255, 256. Cp. § 278

Stesichorus. A proverbial expression ascribed by Aristotle to Stesichorus, §§ 99, 243. Cp. p. 260 n. 1

Stevenson, Robert Louis. His literary essay on Style, p. 43

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Style. See the references under 'elevated,' 'elegant,' 'forcible,' 'plain,' 'arid,' 'epistolary,' etc., as well as the Introduction, Notes and Glossary, passim.—Among the many anticipations of what are sometimes supposed to be modern views of style, may be mentioned: (*a*) Distinction of style shown (according to Theophrastus) as much in what is omitted as in what is said, § 222; (*b*) 'Le style est l'homme même': this especially true of the epistolary style, § 227, p. 250. As to the Greek words for 'style,' see pp. 32, 267, 282, 290, 307

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BY THE SAME EDITOR.

Dionysius of Halicarnassus: the Three Literary Letters.
The Greek text edited with English Translation, Facsimile, Notes, Glossary of Rhetorical Terms, Bibliography, and Introductory Essay on Dionysius as a Literary Critic. Cambridge University Press, 1901. Demy 8vo. 9*s*.

Extracts from Reviews.

'Rhys Roberts hat durch seine Untersuchungen über die Schrift περὶ ὕψους, über Cäcilius von Calacte u. a. sich als tüchtigen Kenner der rhetorisch-kritischen Schriftstellerei der Augusteischen Zeit bewährt. Dionys wird S. 1—49 als ein "literary critic" behandelt. Roberts bietet in dieser Einleitung, die zugleich als eine Einführung in das ganze Corpus der opuscula rhetorica gelten soll, in seiner Art zum erstenmal eine zusammenfassende Würdigung der Schriftstellerei des Dionys und eine gedrängte Inhaltsangabe der opuscula, besonders von περὶ συνθέσεως und von den drei hier veröffentlichten Briefen.....Die gegenüberstehende englische Uebersetzung, die dem Verfasser begreiflicherweise grosse Schwierigkeiten machte, ist geschmackvoll und klar; sie hat nicht die Härten und das Geschraubte der meisten Uebersetzungen, ohne deshalb dem Original untreu zu werden.....Es ist mit Dank anzuerkennen, dass die von Roberts gebotenen Parallelen und Erklärungen zum richtigen Verständniss der Terminologie der griechischen und römischen Rhetorik ein gut Teil beisteuern. Auch das chronologische Verzeichniss der Ausgaben der rhetorischen opuscula und der einschlägigen Einzelschriften ist eine willkommene Beigabe; ebenso die Indices der Namen, Stellen und griechischen Wörter.....So hat Roberts, der die einschlägige Litteratur, besonders auch die deutsche, mit anerkennenswerter Sicherheit beherrscht, durch seine schöne Ausgabe der drei "Litteraturbriefe" des Dionys das Verständniss des Rhetors gefördert und zur Aufhellung der Geschichte litterarästhetischer Kritik nicht wenig beigetragen.'—Professor G. AMMON (author of *De Dionysii Halicarnassensis librorum rhetoricorum fontibus*) in the *Wochenschrift für klassische Philologie*.

'En présentant année par année un tableau synoptique des vies de Démosthène et d'Aristote avec l'indication des Olympiades et des archontes et avec tous les renvois nécessaires aux pages de l'édition, M. Roberts a fait un travail extrêmement commode et précieux. Je ne saurais trop non plus le remercier d'avoir fait suivre le commentaire d'un glossaire des termes de rhétorique et de grammaire: il y a là 26 pages qui seront consultées avec fruit même pour la lecture des autres opuscules et traités. Enfin l'édition se termine par une Bibliographie et des Index. La Bibliographie embrasse tous les écrits de rhétorique et de critique de Denys: éditions et dissertations ou articles de revues sont soigneusement relevés et catalogués; c'est un travail absolument neuf et auquel devront désormais se référer tous ceux qui s'occuperont de Denys.....Ajoutons en terminant que l'exécution typographique de ce volume est de tout premier ordre, très agréable à l'œil et très correcte. Denys est un auteur assez ardu: il était bon d'en rendre l'étude aussi attrayante que possible.'—M. MAX. EGGER (author of *Denys d'Halicarnasse: Essai sur la critique littéraire et la rhétorique chez les Grecs au siècle d'Auguste*) in the *Bulletin Critique*.

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